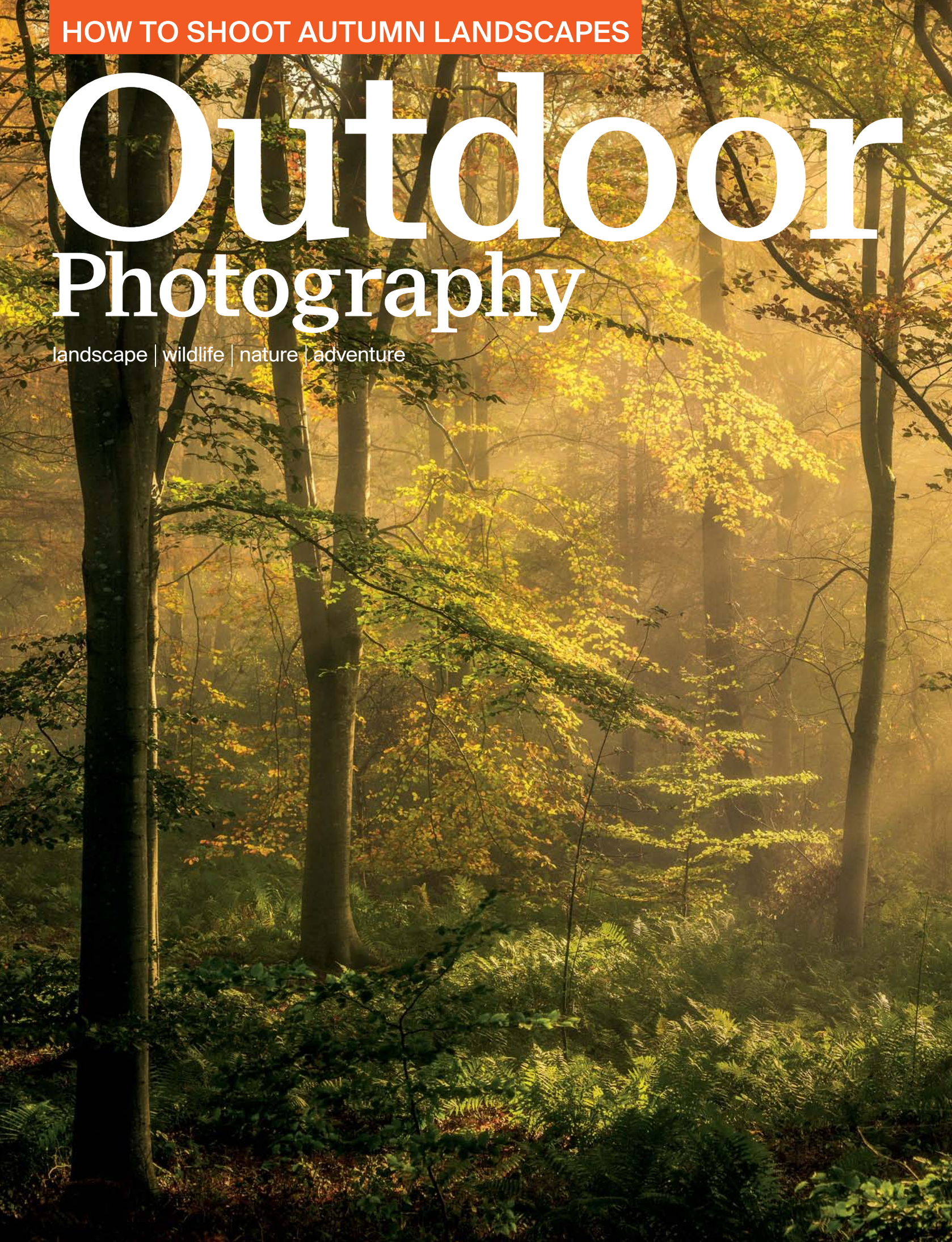
HOW TO SHOOT AUTUMN LANDSCAPES

Outdoor Photography

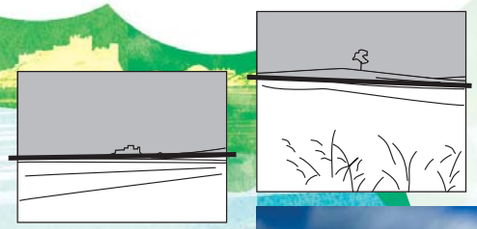
landscape | wildlife | nature | adventure



sev5n

micro filter system

The last colour of the day reflected in wet sand, makes a glorious combination for a powerful image. To avoid losing the colour however, it needs careful exposure and the help of an ND grad filter. A meter reading from the beach retains the detail, whilst the 2-stop grad holds the colour in the sky and avoids it being washed out.

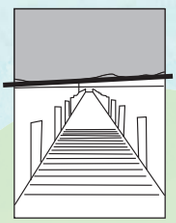


Even a single tree has the ability to make a strong, dynamic image, but there's nothing wrong with using a filter or two to add an extra dimension. With a gentle breeze in the air, the long exposure captures the movement in the clouds, as well as in the crops in the foreground, whilst an ND grad controls the contrast between the two.

0.6 ND hard grad

0.6 ND hard grad & Big Stopper

0.6 ND hard grad & Big Stopper



The Big Stopper is the ideal filter to use where there is both water and cloud in the scene. Combined with an ND grad, the Big Stopper blurs the incoming cloud, whilst adding a sheen to the surface of the lake. I purposefully kept some of the blue cast from the filter for extra mood.

A reliable filter system is essential in landscape photography. The Seven5 System is the perfect match for a compact, mirrorless camera, ensuring my images retain the high quality I expect.

Craig Roberts

www.craigrobertsphotography.co.uk

LEE Filters

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EDITOR'S LETTER

The joy of contours

One of the most essential items for outdoor photographers is, unusually, neither heavy nor black. Paper maps have been around for thousands of years, and despite the explosion of modern gadgets that threaten to usurp them, they continue to hold their own. So, what is it about paper maps that continues to make them irreplaceable?

Of course, there are some fairly obvious advantages they have over their GPS-inspired rivals. Every mountain rescue team in the country insists that you should carry with you (and know how to use) paper maps when you head into the hills, as when you get out of reach of a signal your GPS unit or mobile phone mapping can lose some levels of functionality. Or even worse, if the battery runs out and you don't have replacements then you can be left 'in the dark' as to the route ahead.

For me, though, perhaps the biggest advantages of paper maps lie in their size, and this applies to pre-trip planning as much as it does to when you are out in the field. No screen-based mapping software allows you to scan the entire region you are heading for, in an attempt to seek out those lesser-known spots where the contours and shading hint at photographs yet to be taken (imagination is such an important part of the creative process). There have been times when I have literally sat on and stretched across a map, almost physically putting myself in the landscape before I even get to see it first hand.

On location, it is reassuring to open the map out and rotate it to match the near and distant features around you, without the need for scrolling, pinching or swiping.

The act of laying down a compass and carefully working out bearings still feels like the art of navigation to me. No electronic navigation tool I've tried has ever left me with the same sense of 'knowing my stuff'.

Carrying both paper maps and a GPS is the ideal solution, but maybe try spending more time with the paper one. It's good to keep those core skills honed, just in case.

Steve Watkins

GET IN TOUCH

EMAIL Contact the Editor, Steve Watkins, at *stevew@thegmcgroup.com* or Deputy Editor, Claire Blow, at *claire.blow@thegmcgroup.com*

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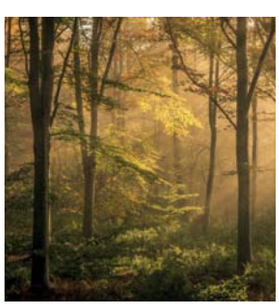

COVER IMAGE

Mark Littlejohn took this wonderful image in Edenhall woods in Eden Valley, Cumbria. Find out how to shoot your own superb autumn landscape photographs on page 28.

THE ISSUE *at a glance*

Bernd Nicolaisen talks about his epic large-format ice images – *page 16*

Graham Dunn on how to take awesome autumn landscapes – *page 28*

Tom Walker discusses his passion for shooting stills and films – *page 62*

Lee Frost takes Canon's new 50MP beast, the 5DS R, for a test – *page 90*

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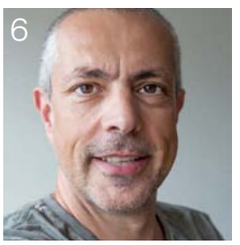
- Quick guide to the Brenizer Method for landscape photos

IN THE MAGAZINE THIS MONTH...

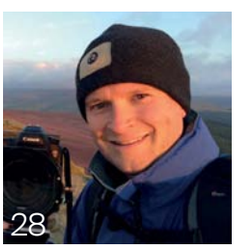
Mark Littlejohn is a hillwalker turned photographer based midway between the Eden Valley and Ullswater in the Lake District. He likes the little view more than the grand vista and his favourite images tend to be those taken during aimless wanderings close to home.
markljphotography.co.uk



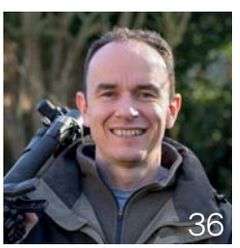
Bart Breet is a Dutch photographer, specialising in mammals and birds. His love for wildlife started at a young age, and a trip to South Africa sparked his interest in photography. He has travelled to many remote places, but his absolute favourite destination remains southern Africa.
breet-photography.com

Swiss photographer **Bernd Nicolaisen** moved from being an award-winning fashion photographer to making large format landscape images. He perceives the landscape not only visually but also emotionally. His Restlicht project covers the glacier, volcano and cavern abstract work he did in Iceland between 2004 and 2014.
berndnicolaisen.com

Nick Smith is a writer and photographer specialising in travel and environmental issues. He is a contributing editor on the *Explorers Journal* and is a fellow of the Royal Geographical Society.
nicksmithphoto.com



Graham Dunn is a fine-art landscape photographer based in Sheffield. He has published books on the Peak District and north Norfolk and enjoys running friendly workshops on a one-to-one and small group basis.'
grahamdunn.co.uk



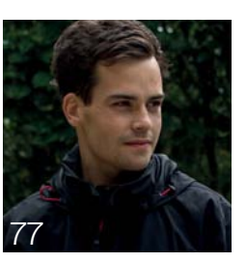
Matt Cole is a nature photographer based in Leicestershire, with a particular interest in macro photography of insects and fungi. His images and articles feature regularly in wildlife and photography magazines and in the national press.
mattcolephotography.co.uk

While **Mark Gilligan** cites Wast Water as his favourite place, he works all across the Lake District region. His one-to-one workshops, and book and magazine work ensure that he spends as much time as possible out on the fells, whatever the weather!
wastwaterphotography.co.uk

Paul Holloway works part time as a teacher, and lives in the village of Callander at the gateway to the Scottish Highlands. He spends as much time as he can out photographing, and being a keen hillwalker he enjoys combining both pursuits.
paulhollowayphotography.co.uk

Mark Helliwell is an award-winning landscape photographer based in Cheshire. He left a career in medical communications in August this year to pursue a professional career in photography, specialising in teaching and running landscape workshops.
markhelliwell.com

Darren Ciolli-Leach is a photographer and graphic designer from Nottinghamshire. He can often be found wandering with his camera or falling off his mountain bike in the Peak District. As long as he's outdoors he's happy, even when somewhat bruised.
darrenciollileach.com



Jack Mortimer is a wildlife and conservation photographer, specialising in macro photography; with a particular interest in rainforest environments. A graduate of Falmouth Univeristy in marine and natural history photography, Jack has recently been in Peru and Costa Rica.
jackmortimerphotography.com

Over the last 20 years, **Lee Frost** has become one of the UK's leading landscape and travel photographers and one of the world's bestselling photography authors. He also leads sell-out photo workshops and tours.
leefrost.co.uk

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Outdoor Photography

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dp0 *Quattro*

Reinventing the camera
Reinventing DP

Ultra-minimal distortion.
Introducing the extreme dp.

A difficult-to-manufacture large-diameter aspheric lens sits first in the optical group, reducing distortion to less than 1% at infinity. Minimal distortion is critical to ultra-wide-angle performance. The 14mm F4 lens of the dp0 Quattro is designed to deliver an even wider angle-of-view than the dp1 and ultra-minimal distortion. The dp0 exemplifies the spirit of the dp Quattro series.

dp1 *Quattro* Wide 19mm (28mm) F2.8

dp2 *Quattro* Standard 30mm (45mm) F2.8

dp3 *Quattro* Mid-tele 50mm (75mm) F2.8

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Arctic fox and pups

by Bart Breet

During a photography trip to Svalbard, Norway, we received a call from a Dutch researcher at the Arctic international research station at Ny-Ålesund on the west coast, inviting us to come over, as the arctic fox pups had just emerged from their den underneath his house.

We booked the first available flight and spent the next three days and nights (the sun never sets in the Arctic summer) on the tundra photographing these beautiful animals. Once the mother fox realised we weren't a threat, she became so relaxed that she started nursing her litter of eight pups right in front of us, and even left them in our presence while she set off to hunt. The feeling of being accepted by a wild animal is one I will never forget.

Nikon D2x with 200-400mm f/4 lens at 260mm, ISO 250, 1/320sec at f/5.6

NEWSROOM

Pine marten photographed in England for the first time

One of Dave Pearce's photographs of the pine marten, taken in a Shropshire Wildlife Trust reserve – the exact location is being kept secret.

© Dave Pearce

A pine marten has been seen in England for the first time in more than 100 years.

Dave Pearce, an amateur photographer and wildlife recorder, spotted the animal in a wood in south-west Shropshire during a walk one evening in early summer. He succeeded in capturing a series of photographs, and in two of them the animal is clearly visible. Confident that it was a pine marten, Dave sent the images to Stuart Edmunds at the Shropshire Wildlife Trust, who confirmed the sighting.

'This is incredibly exciting', said Stuart, who has been trying to prove the presence of the species in England for five years. 'Pine martens were thought to be extinct in England and there is now a possibility that they may have been living here right under our noses.'

There is a thriving population of at least 4,000 pine martens in Scotland, and they are known to exist in Wales in small numbers. The pine martens in Shropshire will have made their way across the border from Wales.

'These creatures are very mobile, easily travelling 20km in a day,' said Sarah Gibson of the Shropshire Wildlife Trust. 'They are also highly territorial, with bigger ones pushing out younger, smaller ones – so they need to travel to set up new territories.'

The Shropshire Wildlife Trust has launched an appeal to find out how many pine martens there are in the area – to find out how you can help, go to shropshirewildlifetrust.org.uk/pine-marten-appeal.

PINE MARTEN FACTS

- The pine marten (*Martes martes*) belongs to the Mustelid (weasel) family and is about the same size as a domestic cat.
- The species was once widespread across the UK, but suffered a dramatic decline in the 19th century due to woodland clearance and persecution.
- Mainly nocturnal, and usually found in dense woodland, they are rarely seen in daylight.
- Bilberries can make up a third of a pine marten's summer diet, causing its droppings to turn blue in colour.

New rhino horn camera designed to deter poachers

Rhino poaching could be dramatically reduced thanks to an innovative new monitoring system created by a team of British conservationists.

The Protect RAPID (Real-time Anti Poaching Intelligence Device) combines a video camera, a heart-rate monitor linked to an alarm and a satellite-tracking device so that anti-poaching teams can be dispatched as soon as a rhino is killed. The footage captured by the camera, which is embedded into the rhino's horn (a painless procedure that causes no harm to the animal), can then be used to provide evidence against the poachers.

The system will be trialled in South Africa by early next year, and if it is successful it is hoped it may be adapted to fit other endangered animals such as tigers and elephants. *weareprotect.org*

Flickr Pro returns

Flickr has launched a new version of its Pro subscription plan, its premium service for serious photographers. Available for both existing and new members, Flickr Pro offers an ad-free experience and features improved analytics, so users can see how many people are viewing their images. Yearly subscribers can also benefit from discounts on photo merchandise purchased through Flickr and can receive 20% off Adobe's Creative Cloud Photography plan (for the first year only).

Those with existing Pro accounts will be automatically upgraded to the new Flickr Pro, while new Flickr members can purchase Flickr Pro for £4 per month or £32 per year.

To find out more, go to flickr.com.

CAA launches drone safety campaign

© Action Sports Photography/Shutterstock

Near collisions between drones and aircraft have prompted the UK's Civil Aviation Authority to launch a safety campaign aimed at amateur users.

A dedicated online resource has been set up to provide advice on safe drone operation, and a 'dronecode' offers tips targeted at amateur users. One rule is that drones should always be kept within the user's line of sight – usually at a maximum height of 400ft. It also states that a drone fitted with a camera must always be flown at least 50m away from a person, building, vehicle or structure.

Tim Johnson, CAA Director of Policy said, 'We want to embrace and enable the innovation that arises from the development of drone technology, but we must ensure that this is done safely, with all airspace users in mind. Drone users must understand that when taking to the skies they are entering one of the busiest areas of airspace in the world.'

For further details, go to caa.co.uk and search 'drone safety'.

© Jeremy Walker

The Derwent Fells in the Lake District.

Survey reveals UK's most scenic spots

British photographers favour the landscapes of the north, over those in the south, according to new research commissioned by Nikon.

The survey of over 2,000 UK adults identifies the most photogenic vistas across the country. The Lake District in Cumbria took the number one spot, with 38% of the votes, followed by the Yorkshire Dales (34%) and the Peak District (33%). The first southern landscape to make the list was Stonehenge, with 26%.

The research also found that seven out of 10 people agree that an overcast sky, rather than full sunshine, makes for a more characteristically British scene, while a separate survey of the Nikon community revealed that mountains were the top landscape features to capture on camera.

Landscape photographer and Nikon ambassador Jeremy Walker said, 'for me, variety is what makes our countryside so brilliantly British. From the Yorkshire Dales with its brooding, bleak moorland, gentle rolling hills and dry stone walls to the drama of Snowdonia National Park, which is unlike anywhere else you would find in the UK, there's so much on offer for the photographer.'

See all the results of the survey at outdoorphotographymagazine.co.uk.

NUMBER CRUNCH

4,000,000 – the maximum ISO sensitivity of Canon's new video camera, the ME20F-SH, which promises to capture full-colour images in extremely low light environments. Designed for professional photographers filming specialist subjects such as nighttime wildlife, deep sea/cave exploration, astronomy and surveillance, the device has a suggested retail price of US $30,000 (around £19,200) and will be available in December 2015, through selected partners only. *canon.co.uk*

100 wildlife corridors are to be created across India by 2025 to enable the country's elephants and other animals to move safely between protected areas. The number of Asian elephants has dropped dramatically in recent decades; there are thought to be just 50,000 left in the wild. The Asian Elephant Alliance, set up in June by five conservation charities, including World Land Trust, needs to raise £20m to put its plans into action. Find out more at worldlandtrust.org/projects/india.

86,206 problems were reported on England's footpaths in 2014, according to the Ramblers, with issues ranging from missing signs to broken gates. The walking charity has launched what it describes as 'the most ambitious campaign ever' to protect the 140,000-mile path network in England and Wales. Discover how you can take part at ramblers.org.uk/bigpathwatch.

© Targn Pleiades/Shutterstock

2,529 – the length, in metres, of the Forth Bridge, which has become the sixth Scottish landmark to be awarded Unesco World Heritage Site status. Spanning the Firth of Forth between South Queensferry on the outskirts of Edinburgh and North Queensferry in Fife, the bridge took eight years to build and was opened in 1890.

10 species of UK insects – including seven-spot ladybird, buff-tailed bumblebee and stag beetle – feature in a new poll to highlight the UK's threatened species; the Royal Society of Biology is asking Britons to choose their favourite. To vote, go to rsb.org.uk/get-involved/biologyweek/favourite-uk-insect-poll.

© Eric Isselee/Shutterstock

OUT THERE

This month we take a look at three very special books released by Triplekite Publishing. Part of its new Discovery series, each book showcases one landscape photographer's work over 48 pages – a format Triplekite is using to present lesser-known artists and smaller bodies of work by well-known photographers...

Mountainscape

Greg Whitton

» *Triplekite Publishing*
» *978-0-9932589-2-3*
» *Hardback, £18.50*

When we think of the world's most dramatic peaks, the UK's mountain ranges may not be what immediately spring to mind. But photographer Greg Whitton proves in his first book, *Mountainscape*, that we should rethink.

Taken over the last four years, the collection of images highlights Greg's passion for summits found in England, Northern Ireland, Scotland and Wales. Reading his foreword, Greg's understanding of his subjects may well stem from his childhood, when he and his father would regularly take to the mountains. Imbued with drama and power, Whitton's images depict locations rarely photographed and capture scenes of momentary beauty where light, weather and a strong subject combine to full effect.

After winning the 2014 Outdoor Photographer of the Year competition, Greg's presence in the landscape photography world has been on the rise. With the stunning imagery on show here, there's no doubt the future holds exciting things for Greg.

Beinn Eighe, Torridon, Scotland.

Intimate I

Hans Strand

» *Triplekite Publishing*
» *978-0-9932589-1-6*
» *Hardback, £18.50*

Demonstrating his versatility as a landscape photographer, Hans Strand's latest work is completely different to what you might expect. Up to now Hans is probably best known for depicting the grand vistas of the polar regions, but in his new book, *Intimate I*, he decides to focus on smaller pockets of nature found mostly in Western Europe.

The 32 images presented here are simply exquisite. Mostly shot in wild woodlands in overcast conditions during the autumn and winter months, the quietness of the images will undoubtedly stir each viewers' imagination. The title of the book suggests that this might be the first book of many more to come from Hans – we excitedly wait for the next release.

above (left)
Combe Lavaux, Burgundy, France.
above (right)
Larch forest, Valle Ferret, Italy.

Framed

Chris Friel

» *Triplekite Publishing*
» *978-0-9932589-0-9*
» *Hardback, £18.50*

Unconventional and intriguing, Chris Friel's work stays with you. Bringing a fresh perspective to landscape photography, Chris' painterly approach, muted colour palette and anonymity of the locations (emphasised by his cryptically named captions) are among the elements that make his photography so captivating.

Here, 32 of his recent images are presented in this very beautiful book. Rectangular in format, the images have been taken with a combination of photographic techniques, including intentional camera movement and the use of tilt-and-shift lenses. Aligning more with abstract impressionist painters than most other landscape photographers, Friel is a true innovator in his chosen medium.

In his foreword, Doug Chinnery writes: 'In Friel's work I found an oasis of obscurity. My mind and eye were free to discover my own story in his pictures'. It's a perfect introduction to what follows: images by a photographer who is continuing to reinvent his image-making to open up creative possibilities.

All three titles are out now. Special editions of each book are priced at £45; limited editions with a signed A3 print are priced at £85. For more details visit. triplekite.co.uk.

FIVE MINUTES WITH... THEO BOSBOOM

We talk to nature photographer Theo Bosboom about his new book *Dreams of Wilderness*...

above Beech tree reflections.

ANNA BONITA EVANS **Other than focusing on a different part of the world, how does *Dreams of Wilderness* differ from your previous book, *Iceland Pure*?**
THEO BOSBOOM The main difference is that my new book is the result of a personal journey. I wanted to experience the feeling of wilderness and photograph it in densely populated areas close to my home in the Low Countries (Belgium and the Netherlands). The book is a tribute to nature that is found on everyone's doorstep but is often overlooked.

ABE **Why *Dreams of Wilderness* as the title?**
TB Firstly the title refers to the style of some of the photographs in the book, and as author Kester Freriks explains in his foreword: '[To] show us a new world, a world that we recognise but which, at the same time, one we also do not recognise. One that is strange to us in the way that a dream can be both strange and familiar at the same time'. The title also represents my own dream that the Low Countries will have more areas of wilderness in the future.

ABE **In the introduction you mention how being surrounded by a lack of iconic landscapes and spectacular nature can benefit a nature photographer. Could you elaborate?**
TB The risk with iconic landscapes is that you are so blown away by the scene in front of you that you just register what you see and forget to take photographs with your own vision and style. If nature is less spectacular (like it is in the Low Countries) you're challenged to look carefully for subjects, to go out in interesting weather conditions and to photograph in a fresh and creative way.

ABE **Dutch author Kester Freriks' thoughtful foreword complements your images. How did his contribution to the book come about?**
TB About a year ago I read some of his work after an editor's recommendation and was immediately gripped and inspired by his writing – it's both eloquent and moving. I am very happy with his text, it really adds something extra to the book: it's beautifully written and I really like his interpretation of my pictures.

above Air bubbles in the ice.

ABE **Why did you decide to bring together five quite different smaller projects into one book?**
TB I've been working on the book for a couple of years. When I looked through the images a while ago it made sense to divide the book into five chapters, which all tell a bit of their own story. There's also a strong connection between them. They all show wilderness on a small scale in the Low Countries from a personal viewpoint.

ABE **The varying sizes of the pictures and how you paired them is interesting; did you collaborate with a designer for the book?**
TB Yes, I worked with a designer called René Alblas. We collaborated closely when choosing and pairing the images for each chapter. René did all the other design work, including determining the sizes of the images. It's important to work with other professionals to compare your own ideas and choices with those of a person who is not as emotionally attached to the pictures.

ABE **It appears that by limiting your geographical remit you've opened up more creative possibilities. Would you agree and, if so, what are some of the techniques you discovered?**
TB I definitely agree with that. One technique I tried was photographing underwater when documenting autumn leaves. To my knowledge, there aren't many photographers experimenting with taking images this way, so finding a fresh perspective wasn't too difficult.

ABE **Now that you have completed the project, do you have a particular location you keep returning to?**
TB It would be the small island of Schiermonnikoog. The interconnection of wind, sand and water creates what looks like a new world every day.

Dreams of Wilderness (DDB Publishers, ISBN 978-90-819473-3-6,) is released on 1 September and can be purchased via Theo's website: theobosboom.nl. The book costs €36.50 (excluding P&P).

THE BIG VIEW

EXHIBITIONS

1 Local

» *Brighton Photography, East Sussex*
» *To 27 September*
» *Finn Hopson*

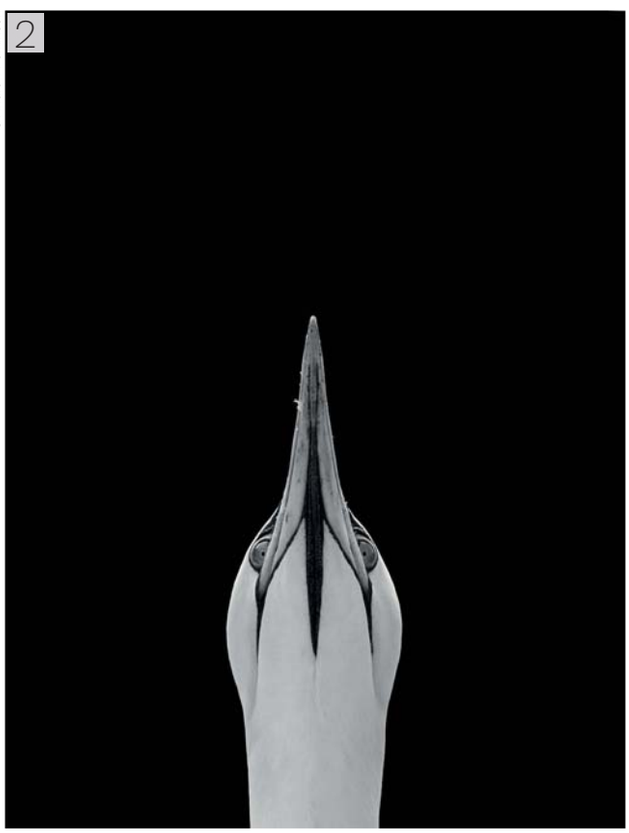
Stunning images of the South Downs by photographer Finn Hopson are on show this summer at his Brighton gallery. Focusing on light, shapes and textures, Finn's distilled way of seeing captures the spirit of his local countryside to full effect. A selection of 34 images are on display, including work taken over the past 12 months and Finn's personal favourites. Commenting on this ongoing project of the South Downs, Finn says: 'After a lifetime spent on these hills and five years spent photographing Britain's newest national park, I still feel I've barely scratched the surface of what this landscape has to offer.'
brightonphotography.com

© Finn Hopson

2 British Wildlife Photography Awards

» *Mall Galleries, London*
» *14 to 19 September*

Raising awareness about the diversity of British wildlife and celebrating the work of nature photographs working in the UK, the BWPA competition aims to encourage the public's discovery, exploration, conservation and enjoyment of our natural heritage. Successful images from the 2015 competition will be showcased in a touring exhibition around the country, with the first stop being London's Mall Galleries. Images are selected from the 16 competition categories, including Animal Portraits, Urban Wildlife and Wild Woods. A selection of our favourite images from this year's competition will feature in next month's issue of *OP*.
mallgalleries.org.uk

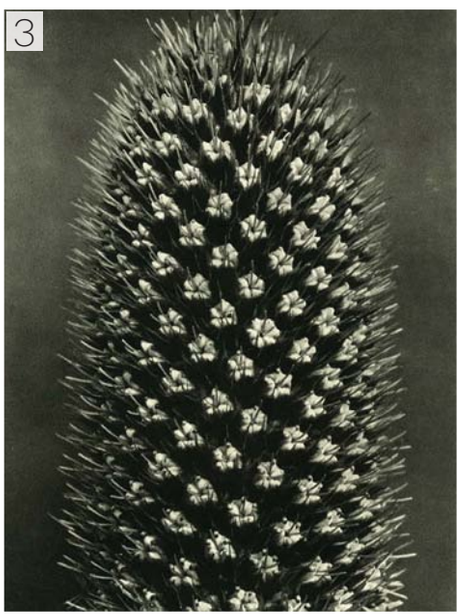


© Andrew Parkinson

3 Art forms in Nature

» *Bristol Museum and Art Gallery*
» *To 13 September*

Around 40 photogravures (created with a printing method that uses photographic and etching techniques) by experimental German photographer Karl Blossfeldt are on display at Bristol Museum. The images are part of his 1932 project Urformen der Kunst (Artforms in Nature), a series comprised of intricate botanical photographs Blossfeldt took on homemade cameras and lenses that magnified his subjects by up to 30 times. The images were revelatory when they were first published, influencing modernist and surrealist artists. Highlighting the underlying structures of nature, his photographs strike a balance between science and art.
bristolmuseums.org.uk



© Estate of Karl Blossfeldt, Courtesy of Hayward Touring

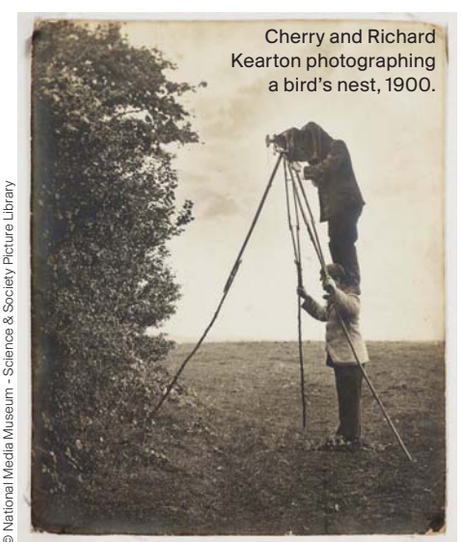
EXHIBITIONS WITH A DIFFERENCE

© John Downer Productions

Nature, Camera, Action! The Secrets of Making Incredible Wildlife Films

» *To 1 November*
» *MShed, Bristol*

Discover the ingenious ways wildlife filmmakers and photographers have got even closer to their subjects in this interactive exhibition. Giving an insight into the challenges they face and the cutting edge kit they use, the exhibition shows how those mesmerising shots from stunning documentaries such as *Planet Earth* and *The Private Life of Plants* were made. Historical pictures show how photographers have documented nature in times past. For those interested in developing their video skills, one exhibit allows visitors to create a mini time-lapse film.
bristolmuseums.org.uk



Cherry and Richard Kearton photographing a bird's nest, 1900.

© National Media Museum - Science & Society Picture Library

© Arie van't Riet

Photosynthesis: Shedding new light on plants

© Bethany de Forest

» *John Hope Gateway, Edinburgh*
» *To 27 September*

This group exhibition from members of the Dutch art collective Tropism includes photographs of plants as you've never seen them depicted before. Using a combination of unusual artistic and scientific techniques, such as infrared, electrophotography and x-ray, the artists reveal a new perspective on a popular photographic subject. Alongside the images, imaginative botanical installations are located around the venue's garden.
rbge.org.uk

WOODLAND EVENTS

With autumn on its way, woods and forests are ideal places to see seasonal changes. With nature all around, you're sure to find plenty of subjects to photograph. Here's our pick of forthcoming woodland events taking place around the UK.

© Forestry Commission

AND Festival,

Grizedale Forest, Cumbria
18 to 20 September

Abandon Normal Devices (AND) is a festival with a difference. Artists, designers, scientists and filmmakers using the latest technology have been brought together to present the woodlands and nature's processes from a different perspective.
forestry.gov.uk

Fungal Foray

Chopwell Woodland Park
27 September

During this two-hour walk through Chopwell Wood, you'll see some of the 160 species of fungi growing in the area. Expert mycologist Gordon Simpson will be on hand to answer your questions.
forestry.gov.uk

CowalFest 2015

Loch Lomond and the Trossachs National Park
2 to 11 October

With more than 60 walks to choose from, there's sure to be something for everyone at CowalFest – a 10-day walking festival in Loch Lomond and Trossachs National Park.
cowalfest.org

New Forest Walking Festival

New Forest National Park
17 October to 1 November

This two-week festival in the beautiful New Forest offers a range of events to get you active, including wildlife walks, history hikes and shorter strolls. Many of the walks are free or discounted if you arrive to the festival by public transport, by bike or on foot.
newforestnpa.gov.uk

The Enchanted Forest

Pitlochry, Perthshire
1 October to 1 November

Using the forest as a natural backdrop, this epic light show attracted almost 50,000 visitors last year. With the exploration of movement, waves and energy as its theme, the 2015 event is sure to be even bigger, better and more visually spectacular than before.
enchantedforest.org.uk

The Torridon Walking Festival

Wester Ross, Highland
17 to 19 October

Book ahead for a place on this weekend walking festival, which takes place between three of the north-west Highlands' finest munros: Liathach, Beinn Eighe and Ben Alligin. Low level walks are also scheduled throughout the three-day event.
thetorridon.com

Your letters

Write to us! We love getting your views and responses; email claire.blow@thegmcgroup.com

LETTER OF THE MONTH

Shooting in the suburbs

Faced with the choice of tidying the studio or going for a walk, I grabbed my DSLR and set off to wander the north London suburbs where I live. I had no particular subjects in mind to photograph, but creativity can sometimes strike when we least expect it. And so it turned out. An anonymous 1960s office block was transformed by the afternoon light into a Mondrian-like grid with pastel-coloured panels. Just right for experimenting with creating some intentional camera movement images.

Photographing from the pavement on the public highway, I noticed a figure studying me from the window. I knew exactly what was about to happen.

'Hey, why are you taking photographs?' asked the anxious-looking man as he ran towards me from the building. I explained that I was out for a walk, I was a photographer, and that this building appealed to me. Last week I was photographing wildlife, the week before, professional cycling.

'I will need your details for my report,' he said. 'What report would that be?' I asked. 'My incident report. I may have to report it to the police,' he replied. 'Feel free to report what you like to whoever you like,' I said, 'but you'll have to do so without my details because I am very choosy about who I share those with.'

This banter continued for a little while, the light faded, and I got bored of the ridiculous situation. I said to the man that I'd walk on, taking no more pictures of 'his' building, although I was within my rights to continue to do so.

Such instances seem especially common in London. Ironically, I had only just read Nick Smith's article in the August issue of *Outdoor Photography* (*Inside Track*, OP194), about a similar experience in the capital.

I will continue to take photographs for as long as I enjoy it, and if I am not breaking the law, invading someone's privacy or trespassing, then I expect to be allowed to do so.

***Nic Davies**, via email*

Autumn's letter of the month winner, Nic Davies, receives a Samsung 128GB MicroSD EVO memory card with adapter, worth £93.99

Launched earlier this year, the Samsung 128GB MicroSD EVO memory card with adapter has a transfer speed of up to 48MB/s. The cards can be used in a range of devices, can survive for up to 20 hours in seawater and are protected from damage caused by airport x-ray machines.

samsung.com

A perfect fit

I was intrigued by the recent letter discussing the merits of aspect ratio, and Lee Frost's response ('Width versus height', OP194). The optimum aspect ratio is surely determined by the planned situation for the image to be displayed. I have recently sold some canvas prints of landscapes into offices, after researching the best types of images to use. It became clear that very long panoramic images work really well in an office environment, where there is often limited wall space and lots of equipment around. My latest client has images with an aspect ratio of 5:1, the largest being 10ft long. The same office also selected another set of panoramic images, which are displayed as a group on the meeting room wall.

***Jon Scourse**, via email*

The colour of ice

I was reading Lee Frost's excellent article on water (*Technique*, OP194) when I came to the bit about the colour of ice being blue. Actually it's not.

As a skier, I usually spend a day taking photographs in the snow when on holiday. I know that ice can look blue, but was interested to find out what caused it. White, of course, is a combination of all the colours of the spectrum. When ice is full of bubbles, they scatter the light, but as ice gets consolidated the bubbles are squeezed out. Without bubbles, ice appears blue, as the red end of the spectrum is mostly absorbed by the ice, leaving the blue light to pass through relatively uninterrupted. It's all about light.

***Elizabeth Beattie**, Leeds*

Moving mountains

In your photography showcase of Joan Myers' images of volcanoes ('Fire and Ice', OP193), there is a minor error in geographical terms. In the description of the book at the end of the feature, you state that Mount Etna is in Pompei.

Correction: Mount Etna is in Sicily. Pompei is a small village near Naples, the volcano close by is Mount Vesuvio.

***Joerg Schneider**, Germany*

Lochnagar revisited

My thanks to Douglas Paterson for pointing out that the Fife Arms Hotel in Braemar, mentioned in my Lochnagar viewpoint in the July issue of *OP*, is currently closed for refurbishment (*Your Letters*, OP195). The image shown was captured in July 2014, at which point the hotel had not been sold. There are, however, many other great places to stay in Braemar.

The great thing about Lochnagar is that there are a number of options for reaching the summit: via Loch Muick (great for Ballater), via Invercauld Bridge or through Glen Callater. I chose the latter because it is the route I'd used before and is closer to Braemar for food and accommodation when leaving the car at Auchallater. I hope this explains my choice of Braemar.

***Carlton Doudney**, via email*

Viewpoints index idea

I write in reference to Brian Dodson's letter ('Finding your way', OP192) and your request for thoughts on how to make the content in *OP* more accessible. I am also a long-time reader of the magazine and have also retained every issue, as they all contain very valuable information. However, I find it very time consuming to dig out features.

In particular, I find the location guides very useful when visiting new areas. I don't want to replicate what others have done, but it is really useful to have a starting point. A few years ago I went to Cornwall for the first time in 30 years, so I searched through all my back issues and found loads of potential locations for photography, some of which were absolutely superb when I got there. But it took hours to flick through all the magazines; there must be a better way.

As Brian suggests, one option would be to produce an annual keyword index. Another possibility could be a continuously updated online index, searchable by keyword. Perhaps this could be a free service for subscribers (accessible via a password) or as a pay-as-you-go service for non-subscribers?

***Ric Harding**, Worcester*

Ed's comment *Thank you, Ric, and also to everyone else who has written in on the subject. We will look at how we can make things more accessible online.*

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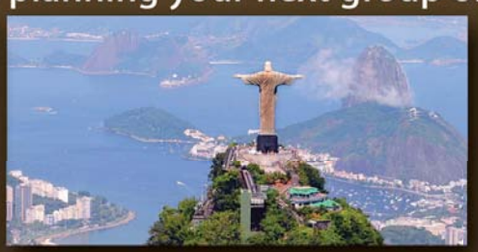

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IN CONVERSATION WITH

Bernd Nicolaisen

Former fashion photographer Bernd Nicolaisen ushered in the new millennium with a radical change of artistic direction. Now it's all about the light, and of course, ice

Interview by Nick Smith

The trouble with fashion photography is that, unless it is incontestably iconic, it will be destined for a future no loftier than wrapping tomorrow's fish and chips. This is how former fashion photographer Bernd Nicolaisen sees his earlier (and it must be said, hugely successful) career, snapping on the catwalk and behind velvet-covered ropes. Today, the 50-something Swiss national is an abstract fine art nature photographer. 'Maybe it was something to do with my age, but there came a point where I really felt I wanted to do something that was longer lasting.' His subjects are elemental: ice, rock, wood and water, and his images are extraordinary, all about textures and surfaces. At times, Bernd ponders the possibility that his monumental photos might still be around in a thousand years' time.

Shot in Iceland, his current portfolio – the fruit of a decade's labour – features in a newly published book and has recently been on show at the Krypta Grossmünster in Zürich. Entitled *Restlicht*, which translates from the German as 'residual light', the portfolio is the work of a meticulous craftsman and artist. For Bernd, each aspect of executing his compositions is vitally important: but nothing means more to the photographer than his interaction with light. 'You could say, of course, all photographers work with light. That's what the word means. But, for me, photography means exploring light.'

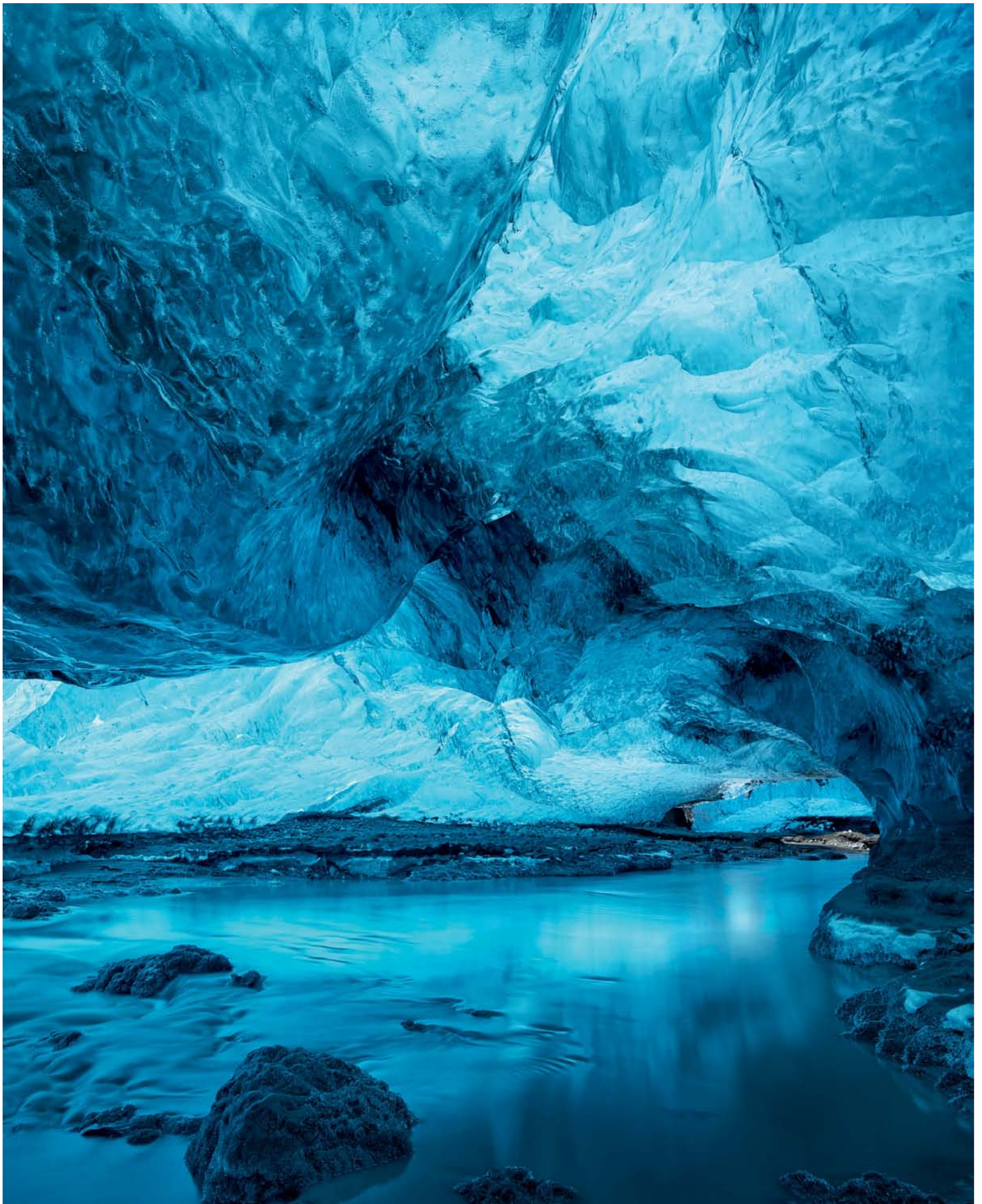
The first stage in Bernd's transition from fashion to photographing the natural world on large format film had, by his own admission, 'nothing to do with taking photographs.' Before he could set about capturing images, he needed to learn about 'the whole process that goes on in the background, developing in the darkroom. In 2001 I began learning the craft, and by about 2005 the negatives were starting to become perfect.' It was at this point that Bernd started to focus on his narrative themes of water, stone, wood and ice. 'The first ice pictures I took, about a decade ago, were in the Swiss mountains. But the ice you find in the Alps is completely different to the ice in Iceland. It's not the same colour and it's very milky because it is younger. But when I first saw ice caves in Iceland I was blown away because as a photographer you look for your *atelier*.'

The idea of finding an *atelier* or 'workshop' in the wilderness is important for Bernd because the nature of his equipment means that he can be carrying 25kg, making it necessary to find a place to drop anchor and set to work 'where you can be in complete control of the subject, the technology, the emotions... all these things.' The cornerstone of the technology is his Toyo-Field 810MII, an 8 x 10 inch folding field film camera with Apo-Germinar lenses. 'The lenses are the whole point of the system, because with them you have absolute control of the luminosity and every other detail in the shadows and the light when shooting black & white. I also shoot the images in colour, with the Phase One System IQ250. But this is really to open the door for the public to understand the images. But for the real abstract and artistic pieces my heart is really in black & white.'

Bernd says that working with vast film formats helps him to think in a more abstract way, and never more than when working in Iceland. When he works closer to home, particularly in Switzerland, he finds 'you always have the light working against you. But in Iceland where you can find thousand-year-old ice, there is a better transparency. With this clarity of ice, which you can shoot through to see the volcanic lava, you can

above Searching, Vatnajökull Mountain, Iceland.

right Drop, Breidamerkurjökull, Iceland.



When you sit in the ice caves, for the first five minutes you see nothing, because your eyes aren't open enough, and you wonder what you are doing here, because there is absolutely nothing

start to tell stories with your image. At the end of the day I see myself as a storyteller and the story is in the lava, while the scenery is provided by the ice.'

Bernd says that for any abstract photographer – be the subject wood, leaves or ice – the main driving force for the creative process is always light, a theme he returns to again and again. He speaks hardly a sentence without the word being present. 'But when you talk about light, you also have to talk about the dark things. When I first wanted to shoot the ice I said to my guide that I wanted to get into the caves to see the light, to see what possibilities there were to look through the glacier to the outside world. But he said that nobody wants to do this. But we arranged it, and today it is common to see four or five guides taking people into the caves. My guide now calls me the godfather of ice cave photography!'

When winter comes, life can be difficult for Bernd, as available light becomes restricted and moving around inhospitable terrain is more challenging. But when the light returns 'you have this luminosity in the landscape, the impressive moods of the ice, and you can work very creatively as you explore the light.'

Photography also means exploring in a more literal sense. 'When you have a strong feeling inside to create something, you also have the feeling of adventure. When you sit in the ice caves, for the first five minutes you see nothing, because your eyes aren't open enough, and you wonder what you are doing here, because there is absolutely nothing. But then you have to explore the scenery to make things open up. When you see these pictures in the exhibition, or on the website or in magazines, I must say that this is not the real world. That is because in the real world you start off with nothing. And then you have to look to find these beautiful things to bring them into a good picture. When I make one good picture in a year, it is a fine year for me.'

For the next few years Bernd's photographic world will continue to be all about the ice. There are no plans to change

previous pages – left Black pearl, Breidamerkurjökull, Iceland.

previous pages – right Blue light waves, river Breida, Iceland.

left Ballroom, Svinnfellsjökull, Iceland.

above Perspiration, Breidamerkurjökull, Iceland.

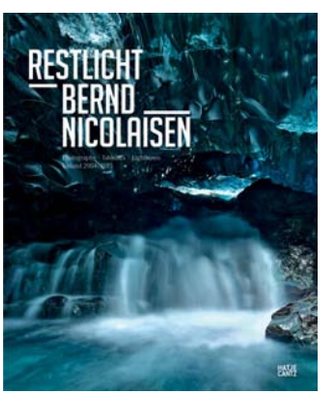
›

above Cave of sounds, Vatnajökull Mountain, Iceland.

theme, style or approach, as there are still things that need to be said and explored. 'Every time you go out into the field you find new situations, and I can't imagine a better place than Iceland for me to tell stories about. I started on *Restlicht* 10 years ago, in 2005, and now we have the exhibition' – which will be touring the world if all goes to plan. It will take up a lot of Bernd's time, leaving only limited opportunities to return to Iceland.

Our time is up and I leave the photographer with one final observation for his consideration. These days we are inundated with artistic messages, manifestos and agendas. As we become increasingly aware of the melting of the polar icecaps and the retreat of the world's glaciers, what does his work say about global warming and climate change? 'Nothing. There is no political message in my work. I just want people to look at my pictures. If one person is inspired by the beauty of the ice then everything I have done is worthwhile.'

To see more of Bernd's work visit berndnicolaisen.com



GET THE BOOK!

Bernd's beautiful book, *Restlicht*, based on his ice project and other abstract images of water, wood and stone is available now (Hatje Cantz, hardback, £55, ISBN 978-3-7757-4061-6, text in German and English).

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PRIDE OF PLACE

On a trip to the north-west coast of Scotland, ***Pete Bridgwood*** *stumbles upon a view of a supermoon, and enjoys the creative and technical challenges of capturing it*

I was driving back to my hotel in Ullapool after photographing a beautiful loch at sunset, when this spectacular view suddenly revealed itself. Whenever the sun, earth and moon are in alignment we see the full, illuminated surface of the moon, a 'full moon'; but when this coincides with the moon's closest approach to earth within its elliptical orbit, known as the perigee, then it appears much brighter and bigger than usual and is referred to as a 'supermoon'. Supermoons can be seen approximately every fourteenth full moon, but often the full moon preceding and following the perigee also appear large enough to qualify: this year we will have three full supermoons, occurring on 29 August, 28 September and 27 October.

Unlike a new moon, the full moon rises in the opposite direction to the setting sun; the timings of moonrise vary, and there are numerous apps available to help us predetermine where the moon will rise and at what time. This image was made using a focal length of 400mm on a full-frame camera, and this is probably the best starting point for choice of lens. Telephoto lenses magnify camera shake, so a sturdy tripod, the heavier the better, is essential; and a large, open umbrella to shield the camera from the wind can be very helpful too. Even with a good tripod and impeccable technique, shooting the moon is still technically demanding and it is always worth making a series of exposures to increase your success rate.

One of the most challenging aspects of full or near-full moon photography is that the moon often rises after the sun has set, against a dark sky. The perfect exposure for the moon itself is almost the same as that for photographing the scene in daylight, so if we want to capture both foreground and the moon as it rises above the horizon, we have a decision to make. We can expose for the moon and render the foreground in complete texture-less silhouette, or we can compromise, as I have done here, by overexposing the moon, intentionally blowing it out, and maintaining some detail in the shadows and capturing some colour in the sky. The degree to which these considerations apply depends on the timing of moonrise, and we can, of course, capture multiple exposures to cover the wide dynamic range of the scene and then blend them together in post-processing. Shooting supermoons opens the door to a wonderful creative playground.

above Supermoon at Strathcanaird, Highland. *Canon EOS 1Ds MkIII with 100-400mm f/4.5-5.6 L IS USM lens at 400mm, ISO 100, 1/4sec at f/5.6*

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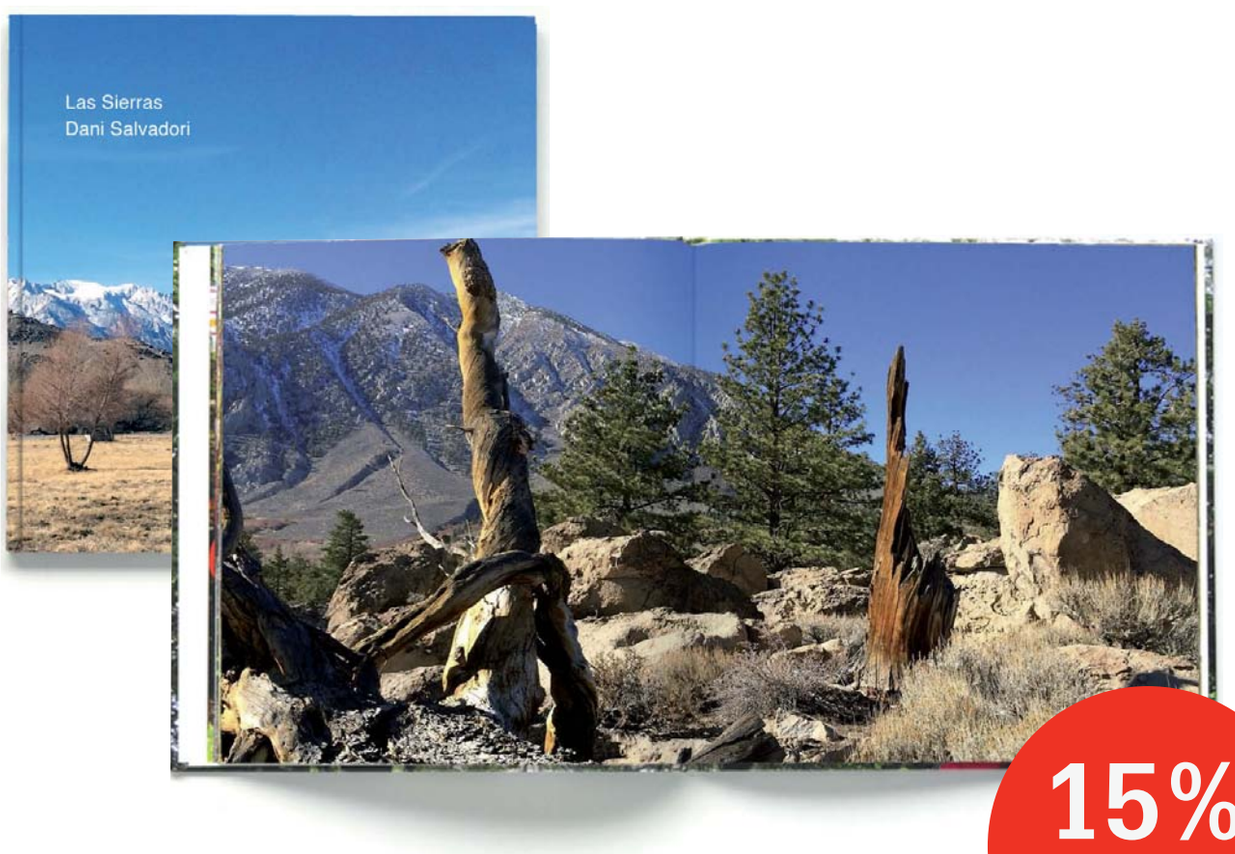

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LEARNING ZONE

IMPROVE

28 **How to photograph autumn landscapes**

36 **Quick guide to... photographing fungi**

CLOSE-UP AUTUMN

Matt Cole has advice on how to capture the beauty of fungi

How to photograph autumn landscapes

Autumn is just around the corner, and that means spectacular colours, wonderful light and a wealth of opportunities for inspiring landscape photography to look forward to. ***Graham Dunn*** *shows you how to capture this wondrous season in all its splendour*

Whether you consider autumn to begin on 1 September, as defined by meteorologists, follow the astronomical dates of the equinoxes or take your cue from changes in plant and animal behaviour, the period between summer and winter is widely considered to be the most photogenic season. It was once aptly described by American author Jim Bishop, who said, 'Autumn carries more gold in its pocket than all other seasons'. As summer comes to an end, the days grow shorter and the nights cooler, and the landscape is transformed by a short-lived display of colour – such vibrant scenes can leave you transfixed. The UK, while perhaps not comparable with the likes of New England, offers a feast of autumnal opportunities for those willing to venture out.

Stormy skies, frost and mist all add to the drama of the season, but capturing the essence of autumn meaningfully in a single frame can prove tricky and at times frustrating. In the following sections of this feature I hope to guide you through some of the principles that have aided me in my efforts so far.

EQUIPMENT

It is often said that equipment is not everything – an adage that is certainly true for most areas of photography. There are, however, a few items worthy of a mention, as they are likely to be of assistance during any autumnal escapade.

Tripod

Practically all of my landscape work is captured with the aid of a sturdy and carefully positioned tripod. To avoid sacrificing image quality and depth of field, my ISO and aperture settings often demand a shutter speed that would test even the steadiest of hands. Add into the mix the low light levels that occur in many autumnal scenes, such as those in woodland, and you are left with little option but to ensure your camera is firmly supported.

Lenses

Autumn lends itself to wide variety of photographic opportunities. Big views with splashes of colour within the surrounding landscape are most easily captured from elevated viewpoints and with a wideangle lens – panoramic stitches can work particularly well here. For added impact, consider using a telephoto lens to isolate details within a wider vista – when used carefully, striking results can be achieved. And, finally, don't forget to get in close. A macro lens is invaluable when looking at the amazing details on offer at this time of year.

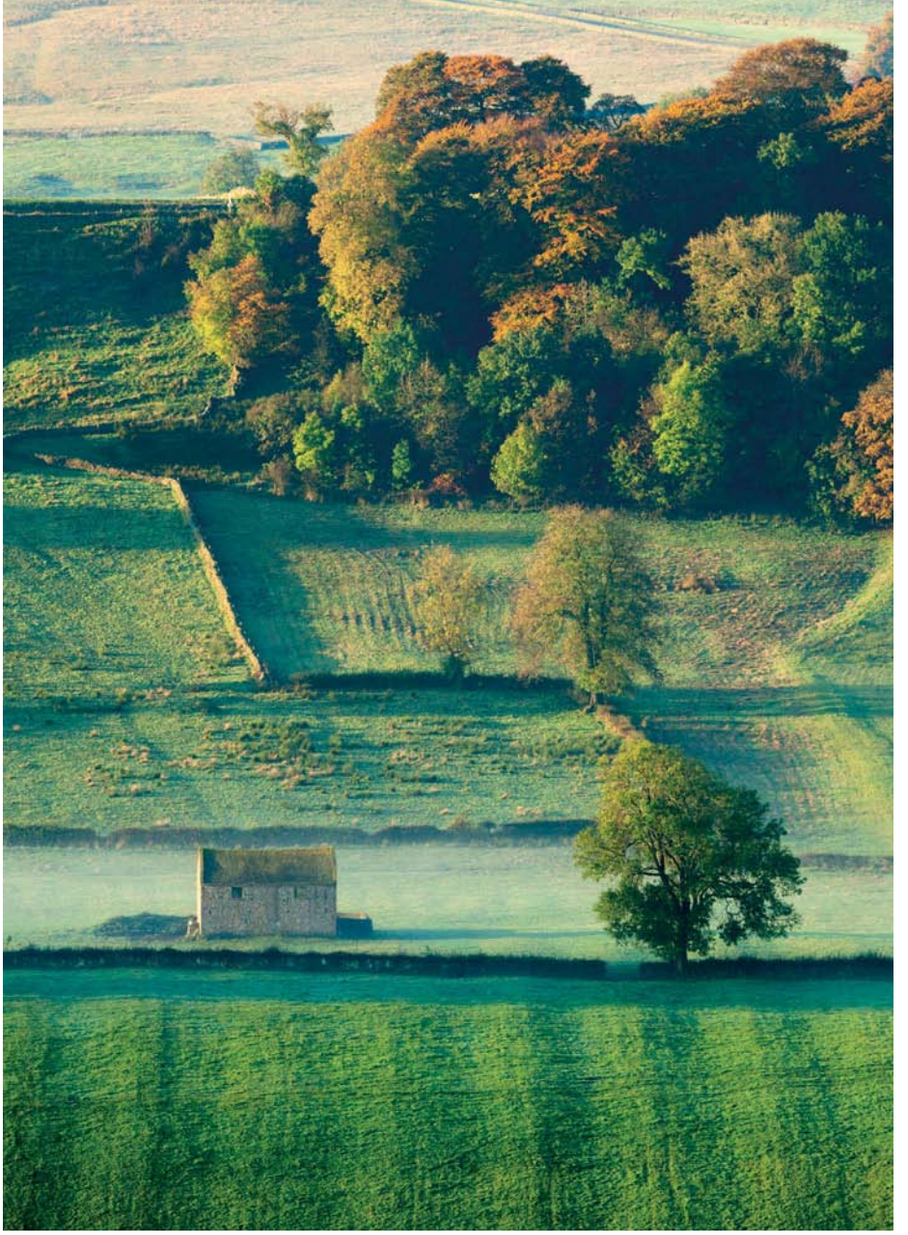
Filters

A number of different filters can be used to enhance autumnal scenes. Neutral density filters can allow the creative use of long exposures, for example, when blurring flowing water or allowing leaves and branches to sway in the breeze. ND grad filters permit a balancing of the exposure, especially for big views, and help to retain highlight detail in the sky.

Perhaps most importantly, though, is the polarising filter. I will attempt to explain why. Sunlight is largely unpolarised, meaning the waves of light are all vibrating at different angles to the direction, or axis, of light. When this light is reflected from non-metallic surfaces, such as leaves, it becomes more ordered or 'polarised' – the waves line up and vibrate at the same angle to the axis of light. A polarising filter is used to reduce the transmission of this light through a camera lens, effectively reducing the glare from reflective surfaces. The end result is a deepening of the saturation of colours, giving autumn leaves even more impact within the frame.

PRO TIP

» Take your time and always be willing to use the kit you have to the best of your abilities. The few seconds of hassle experienced when changing over lenses will be more than compensated for by the variety in your imagery.



above Upper Dove Valley, Derbyshire. Here, I used a telephoto lens to pick out particular elements within the scene.
Canon EOS 5D MkII with 100-400mm lens at 320mm, ISO 250, 1/80sec at f/11, polariser, tripod

below Bolehill Quarry, Derbyshire. A polarising filter helped to reduce reflections and saturate the leaf colours, which form an autumnal arch over the leaf-covered path below.
Canon EOS 5D MkIII with 24mm TS-E lens, ISO 100, 1.3sec at f/16, polariser, tripod

TECHNICAL CONSIDERATIONS

Whether out in the field or in the digital darkroom, seasonal photography techniques are little different to that of general landscape photography, but there are certain issues to be particularly aware of during the autumn months.

Exposure

This may seem rather an obvious consideration, given the importance of correct exposure regardless of subject matter, but getting it wrong can have a rather surprisingly detrimental effect on the colours we are striving to showcase.

Histogram, histogram, histogram! We must check our histograms and use exposure compensation – something I regularly drill into my workshop clients. Relying on the LCD screen on the back of the camera is not adequate and can lead to inaccurate reproduction of colour. Taking the colour red as an example, underexposure creates a deep magenta, while overexposure renders it a weaker, paler pink. If we go further and clip the highlights, we lose any subtlety and tone to the brighter colours in the frame. Correct exposure is crucial!

White balance

As mentioned above, good colour reproduction is vital for successful autumn images. The nature of the season provides us with an abundance of warm tones, namely reds, oranges, yellows and browns. We must be aware of this and be prepared to set the white balance accordingly. It is worth mentioning here that shooting in Raw allows the white balance settings to be easily changed in post-processing, and I would thoroughly recommend this as the way forward.

Auto white balance will often provide acceptable results, but when presented with a warm scene the camera can attempt to correct this and create overly cool-toned images. I keep my white balance on the daylight setting for all landscape work, fine-tuning if necessary during processing. To add a little extra warmth consider the Cloudy or Shade settings, or judicious use of the temperature slider.

Composition

At this time of year it is easy to be distracted by swathes of colour and come away with images that lack depth, flow or a focal point. We have to be disciplined and abide by normal compositional principles. The other danger is that we try to cram so much of what we see in front us into the frame that our images become overly busy, and without order or balance. Simplicity is a powerful creative weapon and one we should probably all employ more frequently.

above (left) Footbridge over the river Dove in Beresford Dale, on the Derbyshire/Staffordshire border. Careful exposure was required to balance highlight and shadow areas. Use of the histogram ensured I didn't lose any of the golden tones in the distance. *Canon EOS 5D MkIII with 24mm TS-E lens, ISO 100, 6sec at f/16, polariser, tripod*

above (right) Lion's Mouth, Great Wood, Felbrigg, Norfolk. Two prominent curves were used to create a simple composition within a busy woodland scene. *Canon EOS 5D MkII with 24-105mm lens at 67mm, ISO 50, 25sec at f/16, polariser, tripod*

PRO TIPS

» Consider a low viewpoint; this can add texture to, and enhance the impact of, fallen leaves – see image above.

» As well as the luminosity histogram, also check the RGB histograms. This can help to avoid clipping, reducing the risk of losing those precious red and orange tones.

above King's Avenue, Sandringham, Norfolk. *Canon EOS 5D MkIII with 24mm TS-E lens, ISO 100, 0.8sec at f/16, polariser, tripod*

above Beresford Dale on the Derbyshire/Staffordshire border. A splash of colour transforms an otherwise mundane scene. *Canon EOS 5D MkIII with 24-105mm lens at 32mm, ISO 100, 1/4sec at f/16, 0.3 ND grad, polariser, tripod*

IT'S ALL ABOUT COLOUR

Colour alone can have a phenomenal impact on an image and the emotions of the viewer. As such, we need to use it with care. How did we feel when we were there making the photograph? Is this what we hope to convey to those who will see our work, or are we wanting to engineer a different response entirely? All of these questions require evaluation as we piece together our compositions.

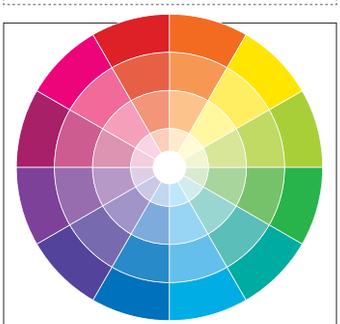
It is perhaps helpful to refer back to the colour wheel. Built up from the primary colours of red, blue and yellow and their intermediary secondary and tertiary colours, it helps us understand how colours work together. Adjacent colours, such as green and blue, are 'harmonious', whereas opposite colours, such as blue and orange/yellow, are 'complementary'. Harmonious colours used together in an image, such as a green field with a blue sky, generally produce calmer more restful scenes. Complementary colours, on the other hand, such as yellow rapeseed and a blue sky, create a high-contrast and dynamic end result.

This can all be applied to make the most of our autumn shots. Orangey-yellow treetops among harmonious yellowy-green fields set below warm dusk skies, for example, will convey a gentle sense of calm and peacefulness. A mass of rusty browns and yellows juxtaposed under a bright blue sky should conversely yield a more high-contrast scene with more immediate impact, though perhaps less restful to the viewer. Such scenarios should be captured with care, though, as opposing/complementary colours can prove a little jarring.

Subtlety and simplicity can prove useful here too. A splash of contrasting colour can transform an otherwise mundane scene. If presented with a sea of one particular colour, look out for any features, however small, that stand out and break up the homogeneity. One example of this is a tree that, still surrounded by vibrant greens, bursts into autumnal splendour earlier than its neighbours.

The impact of individual colours also needs to be considered. My summary won't do it justice, but here are a few simplified examples of the positive effects of colour on human emotion.

Red tends to grab our attention first. It conveys intense emotion and excitement, though is often also perceived as signifying danger and can trigger a 'fight or flight' type of response.
Green provides us with a sense of harmony, of reassurance, and is therefore deemed to be restful.
Blue is seen as serene, soothing and mentally calming.
Yellow can be used evoke joy, happiness and optimism.



A colour wheel can be used to understand how colours work together.

Albachiaraa-/Shutterstock

PRO TIPS

» Use the blue tones of light in shaded areas to provide contrast to the warmer tones of neighbouring autumnal foliage.

» Be deliberate about which colours you capture and where you place them in the frame. Be aware of the impact they are likely to have on the viewer.

›

LIGHT

It's all too easy to fall into the trap of thinking that it's only worth venturing out when the landscape is draped in golden light. It does, of course, look stunning in such conditions, but workable and pleasing autumn images are possible in almost all types of weather. Below are some of the light conditions we may be confronted with, along with suggestions as to how best to utilise them.

Direct sunlight

This can actually be the trickiest light to handle. Bright highlights and deep shadows can give less than pleasing results. Used appropriately, however, this form of light can be employed to increase the tonal range and add drama to an image, as demonstrated in the photograph featured above.

The golden hour

At the beginning and end of the day we are afforded a much gentler, softer and warmer light. This can be utilised in a number of ways. As low side-light, it adds definition and texture to the landscape, providing a greater sense of depth. The very warmth of the light itself is the perfect tool for further boosting the autumnal hues in front of you. Finally, watch for the clouds changing colour; landscape hues echoed in the sky can be a recipe for striking photography – see the 'Tumbling Hill' image (right).

Backlighting

Autumn is an ideal time to use backlighting. It is easier to achieve the desired effect when the sun is not at its highest in the sky and it can be used in two main ways. Firstly, to silhouette the subject, making an outline of its form against an interesting sky. Secondly, and perhaps most importantly, is to allow the light to shine through the leaves so the colours glow. Lens flare is a particular danger here; take care to shield the lens from direct light.

top Woodlands Valley near Blackden Brook, Derbyshire. *Canon EOS 5D with 24-105mm lens at 105mm, ISO 50, 1sec at f/16, ND grad, polariser, tripod*

above View from Tumbling Hill, Derbyshire. *Canon EOS 5D MkIII with 24-105mm lens at 50mm, ISO 100, 2sec at f/16, 0.9 ND grad, polariser, tripod*

Diffuse, flat light

Most of us will remember occasions when we have gazed out of the window and felt utterly uninspired by a dull overcast sky, but these conditions can be ideal. Shaded woodland scenes can prove rather troublesome on bright days. The soft, even lighting afforded by cloud-filled skies, on the other hand, reduces the dynamic range and eases the juggling act between safely recording highlight or shadow detail. Macro photography, for the same reasons, also benefits from these conditions. The inevitably low light levels will lead to some long exposures, but these can be used creatively.

Damflask Reservoir, South Yorkshire. Backlighting can illuminate leaves, allowing their colours to glow. *Canon EOS 5D MkII with 24-105mm lens at 24mm, ISO 50, 1.6sec at f/16, polariser, tripod*

PRO TIPS

» The blue hour, before sunrise and after sunset, can add an intriguing blue/purple hue to autumnal images. This works especially well when the warmer tones of torchlight are used to pick out certain features within the frame – see image above.

» Whatever the light conditions, make an effort to get out and explore. Being out of your comfort zone in what you perceive as less favourable lighting can prove rewarding.

above Chatsworth Estate, Derbyshire. *Canon EOS 5D with 24-105mm lens at 35mm, ISO 1000, 30sec at f/8, tripod*

WEATHER AND WATER

As the leaves change, so does the weather. Cooler nights bring about mist-filled mornings and even a touch of early frost. At the same time, we are subjected to an escalation of low-pressure systems driving in from the Atlantic, bringing wind, rain and storms. Such conditions only add to the fine photographic ingredients already on offer during autumn.

» **Mist** generally forms when warm days are followed by cool nights. It's worth knowing your local area for trusty spots for morning mist, so you can investigate at short notice when the forecast is favourable. While muting colour somewhat, mist adds atmosphere and intrigue, and in the right conditions can be used to carry the sun's warm glow right across the frame.

» **Rain** is definitely not something to shy away from. My preferred forecast is heavy rain showers with sunny intervals. During rainfall, light becomes very soft – beneficial for the reasons described in the sections above – and the water itself can boost the colour saturation of foliage. Between downpours, the clarity of light can be exceptional – a definite bonus for those big views. If you are fortunate enough, you may be presented with a rainbow arching over the scene.

» Cooler nights are also responsible for turning dew into **frost**. Close-up scenes are given new life and it also can add an extra dimension to wider views, especially when combined with traces of mist.

» Finally, on the weather front (no pun intended), autumn **storms** can also be used to your advantage. Though they may bring about a rather rapid clearing of leaves from the trees, stormy conditions can be used to add painterly blur to your images, as branches and vegetation streak across the frame.

above Hope Valley, Derbyshire. Mist adds intrigue to an image and can be used to carry the sun's glow across the scene. *Canon EOS 5D MkII with 24-105mm lens at 67mm, ISO 50, 1sec at f/16, 0.6 ND grad, polariser, tripod*

Water in the landscape

To end the feature, I want to give a quick mention to the use of water in autumnal photography, in terms of reflections and flow. From the smallest puddle to vast lakes and reservoirs, the reflective properties of water, combined with vibrant and bold seasonal colours, make for a feast of photographic opportunities. Water is often calmer first thing in the morning – look for near-perfect reflections and the symmetry they bring. If the water is full of ripples, try longer exposures to smooth it out. Tighter crops can isolate features within the water that are surrounded by reflected autumnal hues. Lastly, seek out streams as they pass through woodland. Blurred water flowing between leaf-strewn banks and over boulders can give very pleasing results.

top Wyming Brook, South Yorkshire. Water flows through a leaf-strewn woodland scene.
Canon EOS 5D with 17-40mm lens at 20mm, ISO 125, 30sec at f/11, polariser, tripod

above Ladybower Reservoir, Derbyshire. Water is often calmest in the mornings. Look for near-perfect reflections and the symmetry they can bring to an image.
Canon EOS 5D with 24-105mm lens at 28mm, ISO 50, 0.5sec at f/18, polariser, tripod

10 STEPS TO SUCCESS

1. Autumn colour can be short-lived, especially with strong winds, so be ready to react to changing conditions.
2. Research your shoots and prepare a list of accessible locations. This will avoid wasting any precious time when conditions are good.
3. Look for variety in the vegetation; this will provide a range of colours and tones. Even a small splash of contrasting colour can make a huge difference.
4. Make the effort to rise early and be out before dawn. With frosts, mists and warm light on offer, there are plenty of rewards to be reaped.
5. Having said that, don't be afraid to go out in all conditions! On overcast days, look for tight, frame-filling compositions that avoid featureless skies.
6. If you are struggling for inspiration with a big view, use your telephoto lens to isolate particular areas.
7. Autumn weather can bring considerable debris down from trees. Scour the frame to avoid fallen branches and other distractions.
8. Be on the lookout for water – even the smallest of puddles can be used to reflect autumnal colours and bring a little light and life into the foreground.
9. Don't forget to look down. While captivated by the trees surrounding you, you may be missing a colourful autumnal carpet underfoot.
10. Finally, post-process with care. Try to recreate what was in front of you at the time of capture; bring out those colours, but go easy on the saturation slider – keep the end result realistic!

TAKE PART!

Enter our 'autumn landscapes' competition – turn to page 111 for details

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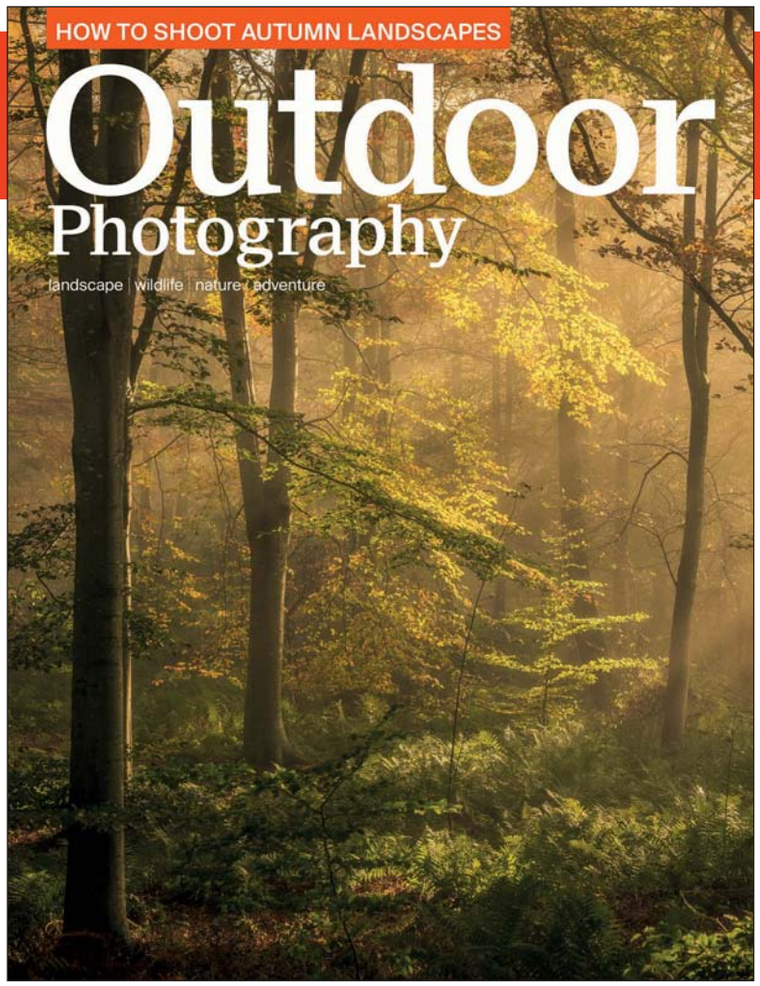

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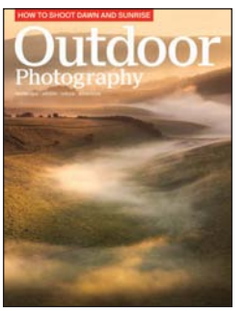

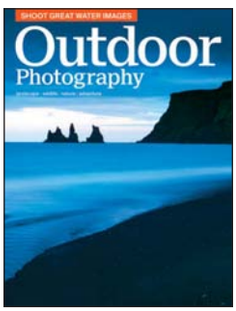

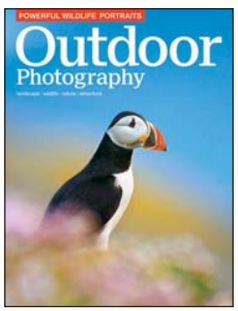

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QUICK GUIDE TO...

Photographing fungi

As well as offering superb landscape opportunities, autumn sees the emergence of a wide variety of photogenic fungi. **Matt Cole** has tips on how to shoot these fascinating life forms

The advent of autumn tends to signal the end of the year's insect and flower photography, and nature photographers could be excused for thinking that their image-making opportunities were starting to dwindle. Cast an eye on an autumnal woodland floor, however, and the chances are you'll see a subject as photogenic as any other in the natural world. Fungi come in a variety of shapes, sizes and colours, and a few hints and tips can help you to achieve impressive images of this often overlooked subject.

A group of sulphur tuft fungi, photographed with a fisheye lens.

WHEN AND WHERE TO FIND FUNGI

» While fungi can be found throughout the year, they are particularly prevalent between late August and early December. It is best to look for them early in the morning, before slugs and other creatures have nibbled away at them.

» Fungi are typically found among leaf litter and on dead and decaying wood. They thrive in damp conditions and are at their most plentiful during mild, wet periods of weather. Some species are associated with particular habitats or species of tree; for example, fly agarics often grow around silver birch trees.

CREATIVE TIPS

1 Fungi images will have far more impact if taken from a low viewpoint. A plastic sheet can therefore be a useful accessory to enable you to kneel on the ground, or even lie flat on your stomach.

2 Because fungi tend to grow in dark, wooded areas, lighting can be a problem. A single, diffused off-camera flash or a reflector can provide added definition and sparkle.

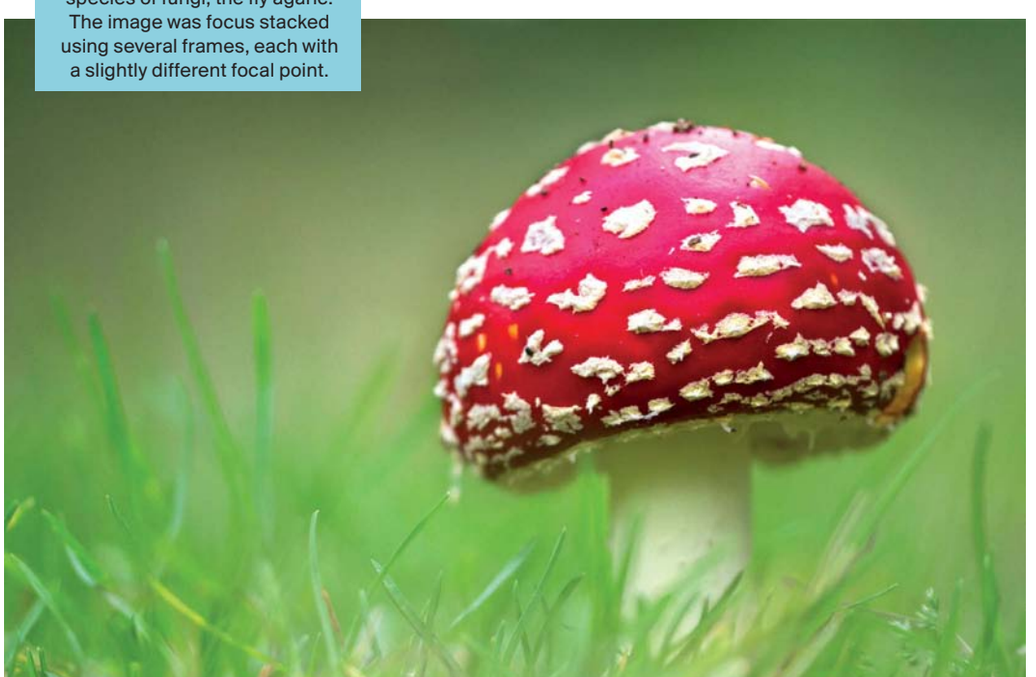
3 It can be difficult to isolate fungi from their cluttered backgrounds. One way to do this is to shoot several images using a large aperture (shallow depth of field), each with a slightly different part of the fungus in focus. The images can then be merged in post-processing, a technique known as focus stacking.

4 As an alternative to the 'clean background' approach, why not deliberately show fungi within its woodland habitat? Wideangle or fisheye lenses work best for this style of imagery.

5 As with all close-up work, it is necessary to photograph attractive specimens. Fungi grow rapidly and will tend to look past their best within a day or two of emergence.

6 Off-centre compositions can be attractive, so try to place the fungi to one side of the frame. Groups of three fungi also tend to work well (*see main image, left*).

above A pair of mycena fungi.



below One of the UK's best known species of fungi, the fly agaric. The image was focus stacked using several frames, each with a slightly different focal point.

TECHNIQUE AND GEAR

Fungi photography is not particularly demanding in terms of gear requirements. For larger species of fungi or for habitat-type images, a wideangle, fisheye or even a standard kit lens can be effective. For close-ups of small fungi, a macro lens will work best, with longer focal length macro lenses being the most effective for isolating fungi from their surroundings.

Long shutter speeds are often required when photographing fungi, so it's usually necessary to stabilise the camera and lens. A low, folding tripod can be used, but a beanbag can be an easier and more effective option. A swivelling LCD screen combined with live view is a useful way to compose images – and helps to minimise backache!

*Despite being based in one of the UK's most popular beauty spots, **Mark Gilligan** is lucky to have the place to himself on occasion – especially early and late in the day*

Talk to any professional landscape photographer and they'll tell you they love what they do. We often find ourselves working in total isolation, however, and while I could never be called a loner, I do find that solitude helps with concentration.

Of course some locations we find ourselves in can be honeypots. Wast Water in the Lake District is one example. I know, I know, why base my business there if that's the case? I actually did that long before it was voted 'Britain's favourite view' in 2007. Irrespective of the large number of visitors, I love it. I always will.

Unusually, I found myself alone there one evening last spring, and had just enjoyed a cracking shoot. It was silent and still, and I was just about to pack up when I heard a vehicle approaching in the distance. A camper van arrived and the driver hurriedly got out and came running towards me. I thought there was a problem, but it transpired that he simply didn't know the area too well and needed some advice. He told me he and his wife had always wanted to come here, and could I tell him where to camp, places to walk, and so on.

We chatted for a short while and then his wife came over to join us. After a few minutes she said, 'Aren't you the guy from the magazines? The one in the Scafells film?' It is always nice to be acknowledged, and it was lovely to chat with them. I pointed them in the direction of a nearby campsite then made my way home.

The following morning I was up early, as the weather forecast looked promising. Personally, I much prefer going out to capture winter sunrises because I can stay in bed longer, but a good forecast shouldn't be overlooked.

I made my way over from Eskdale before dawn. The sky was clear, with twinkling stars dotted everywhere. As I dropped down the hill from Santon, the outline of Great Gable was just visible in the first light, and I knew this would be a good location to base myself for the shoot. My ritual when I arrive at my parking spot is always the same; I get out of the car and simply listen. Silence. It is a special moment to savour.

The photography session was wonderful, one of the best I've had. As I was about to pack up, along came the same camper van. This time they both came over, and his wife said, 'We had a feeling you might be here, so we thought we would come along and prepare you breakfast for being so kind to us last night.' I was taken aback, but how could I refuse?

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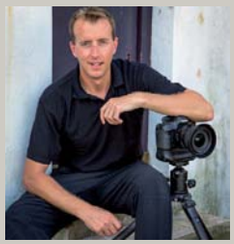

Andy Habin

Born and brought up in Jersey, Andy worked at the top of the photography business in the UK and has now returned to his island home to lead photography workshops and continue with commercial photography.

If your diary is crazy or you'd like a unique photography tour without being hampered by the demands of a group, get in touch to see if we can design a photography tour just for you. Lightroom and Photoshop tuition included along the way.

Andy was an expert and excellent guide for the Big Tides photo tour, combining local knowledge with deep technical and practical experience. He adapted the days to cater to what our small group was most interested in, which was much appreciated. His knowledge of the island also really helped when coping with the varied weather. The highlight of the trip was definitely the RIB trip out to Les Ecrehous for sunset and high tide - wonderful.

David Gulland - June 2015

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The next big thing

With some of the most exotic landscapes in Europe and a wealth of colourful wildlife to match, could Andalucía be the next must-visit destination for photographers? Niall Benvie thinks so...

I've been a wildlife photographer for long enough to see various trends come and go, including those related to places people like to shoot. Thirty or more years ago, East Africa was a major draw, and while it remains popular, interest has shifted north in the last 10 or 15 years, with Norway, Finland and Iceland attracting ever more foreign photographers.

The case of Iceland is an interesting one. For long enough it was widely regarded as an expensive, off-the-beaten-track destination. Swedish photographer Anders Geidemark, produced a sensitive body of work there in the early 1990s, but at the time this was something of an exception. Not so today. Against most expectations, the 2010 eruption of the volcano, Eyafjallajökull, while causing enormous problems for aviation, set the current Icelandic tourism boom on its way. Night after night television coverage across the globe and cleverly timed, high-profile advertising campaigns put Iceland near the top of a lot of bucket lists – and not only for outdoor enthusiasts. Suddenly everyone wanted to see the northern lights. The 2008 economic crisis also had the unexpected benefit of bringing prices more in line with those in Britain than elsewhere in Scandinavia. Icelandair (and, latterly, Wow Airlines) has played a central role in the boom (visitor numbers have doubled to almost one million since 2010) by capitalising on Iceland's strategic mid-Atlantic position and making it easy for transatlantic travellers to break their journey on the island.

Even those of us who have been visiting Iceland for a relatively short time have seen a dramatic growth in the number of photographers at well-known locations. The intensely beautiful ice caves that were almost unknown to outsiders just five years ago are today 'overcrowded', in the words of a local guide.

Iceland is undoubtedly a land of photo opportunities with a host of well-known sites that lure photographers in droves. The ice beach of Breidamerkursandur is a case in point, but one where it is increasingly difficult to find your own space – physically and psychologically. This situation is repeated at Vik, Skógafoss and a number of other easy-access spots. And yet there are many other opportunities to photograph the land, given an adventurous spirit and a bit of imagination (*Ed's note: see Bernd Nicolaisen's ice images on page 16 and Darren Ciolli-Leach's Icelandic landscapes on page 64 for evidence of this*). And here's the rub; with limited holiday time, most folks aren't interested in spending time exploring: they need sure-fire chances, even if that means producing pictures we've seen a thousand times before. When we put together a tour itinerary, the focus always has to be on the photo opportunities, a list of things to point the camera at rather than the opportunities for photography – or the potential of the place to yield photographs to the observant explorer. Sooner or later, though, interest wanes in shooting the same things over and over again.

For this reason, I believe that interest will begin to shift south again to environments that may lack some of Iceland's drama but which

make up for this in the number of things you can point your camera at. And in Europe, one place that offers this in abundance is Andalucía.

This part of the Iberian peninsula acted as a refuge for plants and animals during previous glaciations, a continuity that has contributed to the region's extraordinary biodiversity. Within the IUCN-designated Mediterranean biodiversity hot spot, Andalucía is a jewel, full of surprises. The Los Alcornocales Natural Park near Cadiz, for example, is a huge, epiphyte-festooned cork oak forest that receives more than a metre of rain a year in places and is often wreathed in the sort of fogs you might associate with somewhere more northern. A few hours' drive east takes you to the badlands of Tabernas; the closest Europe gets to a true desert and a popular backdrop to films such as Lawrence of Arabia. It's home to sand grouse, trumpeter finch and other arid-land species. For contrast, head west again and you'll come upon one of Europe's richest wetlands, the Coto Doñana, occupying a large swathe of the coast between Huelva and Seville. Here, thousands of gaudy greater flamingoes honk like common farmyard geese, for all their airs, sharing the lagoons, ponds and marshes with exotics such as marbled and white-headed ducks, purple gallinule and Audouin's gull. And that's not to mention the worlds's rarest cat, the Iberian lynx, which is seen more often than you might imagine round the area near Aznalcazar.

In respect of the diversity of wildlife and landscapes, Andalucía has a lot more to offer the nature photographer than most other parts of Europe. But to northern Europeans, it largely remains a land of opportunities to photograph nature rather than one of photo opportunities: there are relatively few guaranteed chances to photograph wildlife. I'm pretty sure it won't be too long before this changes, and once the area is 'discovered' we'll see a lot more pictures from the Rio Tinto and other extraordinary locations. It could even happen without the help of an active volcano.

Andalucía

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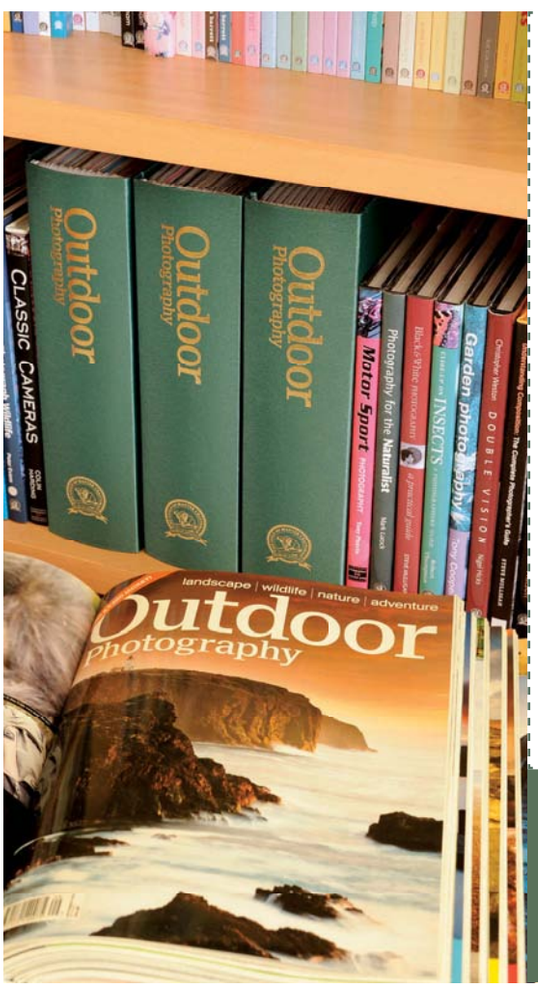

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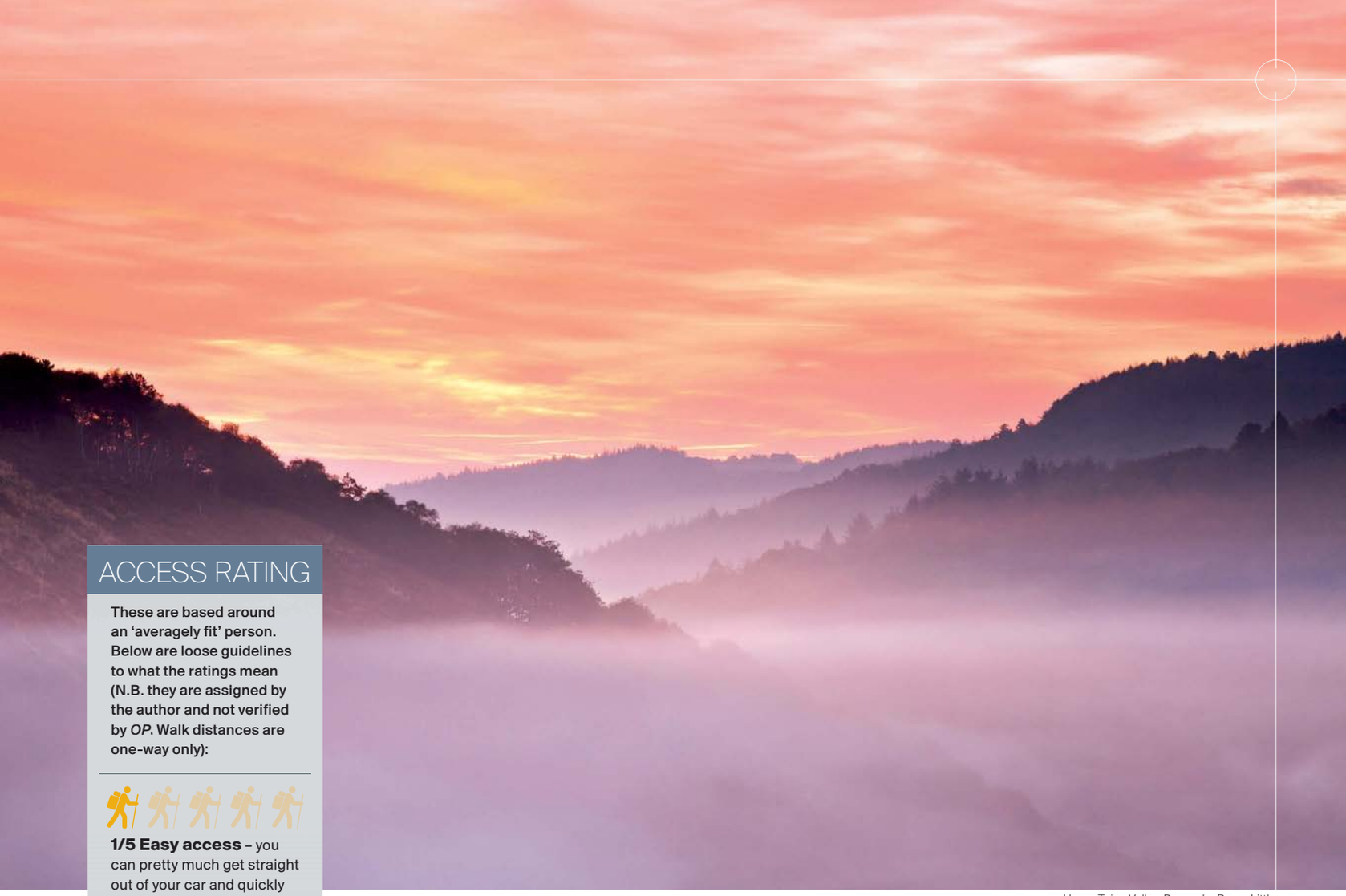


Upper Teign Valley, Devon, by Bruce Little

ACCESS RATING

These are based around an 'averagely fit' person. Below are loose guidelines to what the ratings mean (N.B. they are assigned by the author and not verified by *OP*. Walk distances are one-way only):

1/5 Easy access – you can pretty much get straight out of your car and quickly be at the viewpoint via good quality paths.

2/5 Some gentle walking – generally less than a half mile – is involved, which may be on mixed quality paths.

3/5 A walk of up to about two miles, over quite easy terrain.

4/5 Medium length hike – up to about four miles over mixed terrain, possibly with some quite steep gradients.

5/5 The most difficult access. Long hike over challenging terrain (e.g. mountains/summits/steep coastal terrain); or involves travelling over particularly extreme ground (e.g. scrambling on rocks/ exposed coastal paths or mountain ridges) over any distance.

LOCATIONS GUIDE

44 Viewpoints of the month

1. **Loch Maree** Highland
2. **Shutlingsloe** Cheshire

48 Viewpoints

3. **Glen Ogle** Stirling
4. **Wearyall Hill** Somerset
5. **Magpie Mine** Derbyshire
6. **The Badminton Estate** Gloucestershire
7. **Nidd Gorge** North Yorkshire
8. **Clachaig Falls** Highland
9. **Lower Largo** Fife
10. **Upper Teign Valley** Devon

Map plottings are approximate

Loch Maree, Highland

Having ventured north and found an ideal vantage point from which to photograph one of Scotland's most scenic locations, complete with a Scots pine in the foreground, Paul Holloway carefully frames his composition and waits for the light to work its magic

Canon EOS 5D MkII with 16-35mm f/2.8 L lens at 17mm, ISO 100, 1sec at f/16, 2-stop ND grad, cable release, tripod

Loch Maree is the largest loch in the north-west Highlands and is widely regarded as one of the most beautiful. With over 30 islands, shores boasting lovely areas of native woodland and a rugged, mountainous setting, it is a landscape photographer's paradise.

Last October I made the long journey north for a couple of days photographing around Torridon and Loch Maree. One of the images I had in mind to take on this trip was the view across Loch Maree towards the impressive mountain of Slioch on its northern shore. This time of year is obviously good for autumn colour, but I also knew that the last light of the day would be falling nicely on Slioch. Allowing myself plenty of time to explore the moorland and shoreline for attractive foregrounds for my pre-visualised image, I parked in one of the lay-bys on the A832, which runs along the south side of the loch. There is no shortage of foreground interest for images here; pine trees and red sandstone boulders are features of the marshy heather moorland that borders the loch.

Right on the loch shore I found this miniature Scots pine tree growing out of a crack in the rock and realised it would work very well in the foreground. I fitted my wideangle lens and played around with compositions, trying different heights. To ensure the tree was prominent in the image, I lowered my tripod to get closer, ending up in a rather uncomfortable crouching position. I composed the shot so the upper branches of the tree were contained within the sky reflection in the loch and didn't break the reflection of the mountains. I tend to avoid breaking horizon lines in an image when I can help it. This composition meant I was very close to the tree, so I selected a wide aperture of f/16 to ensure front-to-back sharpness. Fine-tuning, I lined up a crack in the sandstone to start in the corner of the frame, creating a leading line towards the tree. I fitted a 2-stop graduated filter to balance the exposure of the water reflection with the sky and waited for the sun to go down, thankful that the midge season had passed! There were two elements that I couldn't control: the wind and the clouds. The air was still, with the occasional breeze creating ripples on the loch, so it looked good for a decent reflection. Clouds came and went, and I kept a keen eye on them to see how they affected the balance of the image.

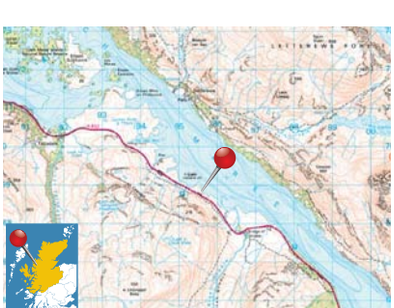
The light was now working its magic, beginning to turn the mountains opposite a lovely autumnal gold. The clouds were moving from right to left across the frame, picking up the golden light. Everything was falling into place; the water was still enough for a reflection to form, the clouds looked balanced in the composition, and they joined up with the leading line in the rock to form a Z-shaped line right through the image to the top-left corner, linking the main elements of the small tree and Slioch.

My first image looked dark on the screen, so I checked the histogram and, sure enough, it was underexposed. I took further shots, increasing the exposure by one-third of a stop each time. At one stop over, the histogram looked spot on. Magnifying the image on the camera screen I made a final check round the edges of the frame to ensure everything was sharp.

With my image in the bag, I then tried different compositions around the tree, later moving along the shoreline taking images until the light began to fade.

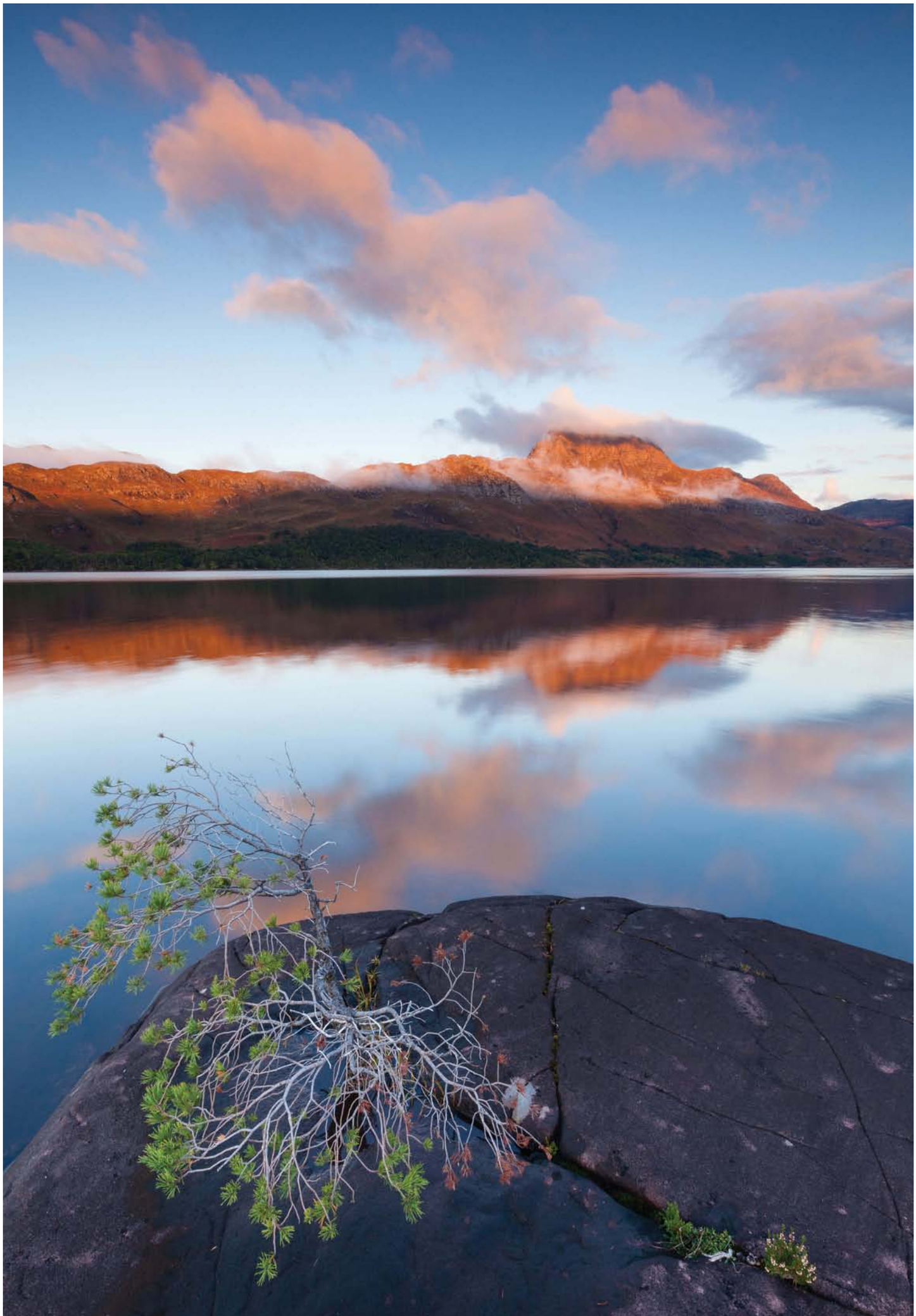
15 miles from Gairloch | **55** miles from Inverness | ACCESS RATING

PLANNING YOUR TRIP



How to get there From Inverness, take the A9 and then the A835 towards Ullapool. On reaching Garve, turn left on to the A832 to Gairloch. Go through the village of Kinlochewe and arrive at Loch Maree after a couple of miles. For the next eight miles, the road runs close to the loch – there are several lay-bys to park in along this section.
What to shoot Shoot across Loch Maree towards Slioch. Further west, you can shoot across the loch to the wooded isles around Eilean Subhainn.

Best time of day Sunset and sunrise.
Nearest food/drink Whistle Stop Café, Old Village Hall, Kinlochewe, IV22 2PE, 01445 760423.
Nearest accommodation Kinlochewe Hotel, Wester Ross, IV22 2PA, 01445 760253, kinlochewehotel.co.uk.
Other times of year Winter is also a great time to shoot here.
Ordnance Survey map LR 19
Nearby locations Loch Clair (10 miles); Upper Loch Torridon (15 miles).



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Shutlingsloe, Cheshire

*With the promise of early morning mist, **Mark Helliwell** heads to the Peak District to explore the hills and valleys surrounding Macclesfield Forest*

Macclesfield Forest lies to the south-west of the Peak District, and the whole area is characterised by moorland and blanket bog at the higher altitudes, and grassland and woodland at the lower altitudes. There are several picturesque reservoirs providing drinking water for Macclesfield, such as Ridgegate and Trentabank in the village of Langley. The civil parish of Macclesfield Forest also has the highest peak in Cheshire, known as Shining Tor, and the third highest peak called Shutlingsloe, known locally as the Cheshire Matterhorn; both offer fantastic viewpoints for photography.

The purpose of my visit on this particular cold, autumnal morning was to capture mist in the valleys, which had been forecast by the WeatherPro app. I didn't have a particular viewpoint in mind, having never seen early morning mist in the area before, but I set off before dawn along the notorious Cat and Fiddle road – which runs between Macclesfield and Buxton – to see if the forecast was accurate.

Not having planned a viewpoint proved frustrating, and a sense of panic set in as the sun rose. I drove along a road that would take me past Shutlingsloe. The view south was stunning, taking in the hills of Wildboarclough and beyond.

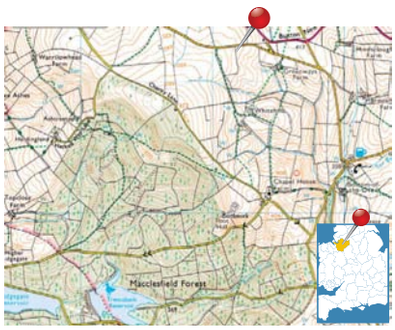
The first few shots were taken with a wideangle lens to capture the expanse of mist in the valley, and then I saw the trees in the middle of the field and decided to make something of them.

I changed to a telephoto zoom and played around with the composition for nearly half an hour, eventually opting to place the trees centrally in the frame to emphasise the symmetry. The sun had already risen, which made the scene high-contrast. I used a 3-stop ND grad and exposed quite heavily to the right, knowing that cameras tend to underexpose misty scenes. Later I was greeted by an inquisitive cow, who stood in exactly the right place for my last images of the day.

Nikon D800 with 28-300mm Nikkor lens at 135mm, ISO 100, 1/30sec at f/11, 0.9 ND grad (soft), cable release, tripod

6.5 miles from Macclesfield | **28** miles from Manchester | ACCESS RATING

PLANNING YOUR TRIP



How to get there Take the A537 out of Macclesfield towards Buxton, and take a right on to Ankers Lane (opposite the turning for Lamaload Reservoir). Take the first right and continue up the hill, and just after the left-hand bend you will see a lay-by on your right. From there, cross the road and the view is just to the left of Shutlingsloe.

What to shoot There are excellent panoramic views on both sides of the road: one side looking out towards Shutlingsloe and the Cat and Fiddle, and the other looking towards the Goyt Valley. As well as panoramics, telephoto shots picking out the shapes of fields and the hills are also possible.

Best time of day Dawn and dusk can work equally well.

Nearest food/drink Peak View Tea Rooms, Buxton Road, Macclesfield Forest, SK10 0AR, 01298 22103, peakviewtearooms.co.uk.

Nearest accommodation The Stanley Arms, Macclesfield Forest, SK11 0AR, 01260 252414, stanleyarms.com.

Other times of year All times of the year, but especially when early-morning mist is forecast.

Ordnance Survey map OL 24

Nearby locations Tegg's Nose (5 miles); The Roaches (7.5 miles).

Glen Ogle, Stirling

Glen Ogle has a rich heritage as a route through the hills to the north, rising from the gentle shores of Loch Earn and later joining Glen Dochart. Historically it was the path of a military road, though perhaps it is best known for its splendid railway viaduct, now a cycle/walking path. The glen is also on the route of the A85 main road.

How to get there From the A9 at Stirling, take the A84 to Callander passing through Strathyre, and continue on until reaching Lochearnhead – where it becomes the A85 and the beginning of Glen Ogle.
What to shoot Sweeping views of the glen, the railway viaduct, the tumbling Glen Ogle burn, views of Loch Earn.
Best time of day Morning and evening.
Nearest food/drink Clachan Cottage Hotel, Lochside, Lochearnhead, FK19 8PU, 01567 830247, clachancottagehotel.co.uk.
Nearest accommodation Clachan Cottage Hotel – as above.
Other times of year Spring is good too.
Ordnance Survey map LR 51
Nearby locations Falls of Dochart (7 miles); Loch Lubnaig (8 miles).

© Carlton Doudney

14 miles from Callander | 29 miles from Stirling | ACCESS RATING

7 miles from Wells | 31 miles from Bristol | ACCESS RATING

Wearyall Hill, Somerset

Wearyall Hill is situated on the south-western outskirts of Glastonbury and allows great views of the town's iconic tor and the Somerset Levels. Still mornings often produce dramatic views of the tor and mist-shrouded meadows to the south.

How to get there From Bristol, take the A37 south towards Shepton Mallet. After Shepton Mallet, take the A361 west towards Glastonbury and take the first left-hand turn on to Hill Head Road as you enter the town. Continue on as the road becomes the Roman Way, and after 300m park in the lay-by at the base of the hill. A short, steep walk along the signposted public right of way leads you directly to the top of the hill.

© Aidan Maccormick

What to shoot Glastonbury Tor and its tower, ancient field systems of the Somerset Levels.
Best time of day Early morning.
Nearest food/drink Hundred Monkeys Café, Glastonbury, Somerset, BA6 9DY, 01458 833386, hundredmonkeyscafe.com.
Nearest accommodation Bellevue Glastonbury B&B, Glastonbury, Somerset, BA6 8BA, 01458 830385, bellevueglastonbury.co.uk.
Other times of year Early spring for the sun rising directly over Glastonbury Tor and winter for flooded fields.
Ordnance Survey map LR 182
Nearby locations Avalon Marshes (1 mile); Burrow Mump (8 miles).

Magpie Mine, Derbyshire

Magpie Mine is an old, disused lead mine, now in the care of the Peak District Mines Historical Society, and is accessible via a number of paths. Some buildings are still intact, including a large engine house (built in 1940 to drain the mine) and a tall, circular chimney. The mine buildings stand silhouetted against the skyline.

How to get there Take the A6 out of Bakewell, and after Ashford-in-the-Water turn left to Sheldon. Take the first right on to Main Street and continue through the village. At the end of Johnson Lane, turn left on to Horseshoe Lane and you will see Magpie Mine on your left. There is limited parking by the side of the road.
What to shoot There are several old mining buildings and chimneys together with an old horse gin about 300 yards from the main cottage. Night-time photography is popular here.
Best time of day Dawn and dusk both work well.
Nearest food/drink Cock and Pullet, Main Street, Sheldon, Bakewell, DE45 1QS, 01629 814292.
Nearest accommodation Cock and Pullet – as above. Alternatively, there are several hotels and B&Bs in nearby Ashford-in-the-Water and in Bakewell.
Other times of year Year round.
Ordnance Survey map OL 1
Nearby locations Monsal Head (4 miles); Lathkill Dale (6 miles).

© Mark Helliwell

3 miles from Bakewell | 37 miles from Sheffield | ACCESS RATING

9 miles from Tetbury | 20 miles from Bristol | ACCESS RATING

© Graham Lawson

The Badminton Estate, Gloucestershire

Comprising a number of footpaths and bridleways, which crisscross woodland and fields, the Badminton Estate lies in the heart of the Gloucestershire countryside and offers many options to photographers. Autumn mornings can bring mist and fog, and there are many different tree types in the woodland, including beech.

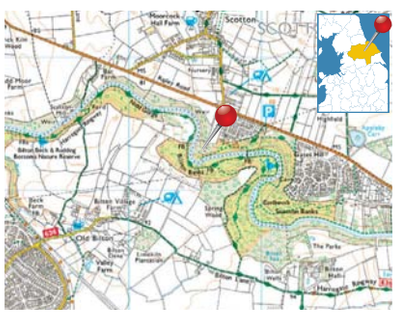
How to get there From Bristol, take the M4 to junction 18 and head north along the A46. After about five miles you will come to a junction for the A433; turn left here and you will come to a number of options to enter the estate.
What to shoot Autumn colours on the trees and mist in the mornings. Deer also frequent the woodlands.
Best time of day Early morning for mist.
Nearest food/drink The King's Arms, The Street, Didmarton, Badminton, GL9 1DT, 01454 238245, kingsarmsdidmarton.co.uk.
Nearest accommodation Hare & Hounds Hotel, Westonbirt, Tetbury, GL8 8QL 01666 881000, cotswold-inns-hotels.co.uk.
Other times of year Spring brings bluebells to the woods, and during summer the fields are filled with barley.
Ordnance Survey map LR 172 and 173
Nearby locations Westonbirt Arboretum (5 miles); the Severn Bridge (22 miles).

Nidd Gorge, North Yorkshire

© Lizzie Shepherd

The Nidd Gorge takes in a three-mile section of the river Nidd as it flows into Knaresborough. The sheer sides of this ravine are covered in a wonderful mix of broadleaf and evergreen woodland and, with much of the area managed by the Woodland Trust and community groups, there's an excellent selection of paths allowing relatively easy access to the beautiful scenery and wildlife.

How to get there Take the B6165 north-west out of Knaresborough for approximately one mile. On your left-hand side, in a semi-urban area, look out for the Woodland Trust car park. There are numerous path options, which are all worth exploring. For this stretch of river, however, follow the main track back in the direction of Knaresborough. As it reaches the brow of a hill, there are two footpaths to your right; take the second, which takes you down to a path that meanders along the river's edge. This spot was a few hundred yards downstream, but there are plenty of options, depending on water levels.
What to shoot Wider woodland views over the gorge from some of the higher paths; intimate woodland and riverside compositions from within the gorge.
Best time of day Being a relatively narrow, steep-sided gorge, the sun arrives late and leaves early in many parts. Dawn and dusk can produce some magical patches of light.
Nearest food and drink The Guy Fawkes Arms, Main Street, Scotton, Knaresborough, HG5 9HU, 01423 868400, guyfawkesarms.co.uk.
Nearest accommodation The Mitre Inn, 4 Station Road, Knaresborough, HG5 9AA, 01423 868948, themitreinn.co.uk.
Other times of year Spring and early summer for foliage and wildflowers; winter for water abstracts.
Ordnance Survey map LR 104
Nearby locations Knaresborough Viaduct (1 mile); Ripley Park (5 miles).



1 mile from Knaresborough | 19 miles from York
ACCESS RATING

16 miles from Fort William | 90 miles from Glasgow
ACCESS RATING

Clachaig Falls, Highland

© Granville Harris

Glencoe is well known for its spectacular mountain scenery, but it is also a great location for dramatic waterfalls. Clachaig Falls, at the lower end of the glen, can be photographed from a range of viewpoints. Set against the rugged grandeur of the mountains and autumnal foliage, it offers the potential for some great images.

How to get there From Glasgow, follow the A82 to Glencoe. Follow the road down the glen to Loch Achtriochtan, where there is a car park on the left. Carefully walk across the busy A82 to where a minor road leads to the Clachaig Inn. From here, either walk down this road to shoot Clachaig Falls from the left or, alternatively, walk alongside the A82 to shoot from the other side.
What to shoot Dramatic mountain scenery; numerous waterfalls and reflections in nearby lochs.
Best time of day Late afternoon and evening, as Glencoe faces west. Sunrise for mountain views.
Nearest food/drink Clachaig Inn, Glencoe, PH49 9HX, 01855 811252, clachaig.com.
Nearest accommodation Clachaig Inn – as above, or Dunire Guesthouse, Glencoe, PH49 4HS, 01855 811305, dunireglencoe.co.uk.
Other times of year Year round.
Ordnance Survey map LR 41
Nearby locations Loch Leven (2 miles); Glen Etive (7 miles).

Lower Largo, Fife

The East Neuk of Fife is celebrated for its breathtaking coastline and idyllic villages, and Lower Largo, sitting at its western edge, encapsulates both. Although the likes of Crail and Anstruther receive more plaudits, Lower Largo offers plenty of photographic opportunities, from its stunning beach and little harbour to the marvellous scenery stretching across the Firth of Forth.

How to get there From St Andrews, it is simply a matter of following the A915 south-west to Lower Largo. For a far more attractive route, however, take the A917 coast road, which passes through Crail, Anstruther and Elie to Upper Largo. From here, join the A915 and drop down into Lower Largo.
What to shoot Expansive views along the East Neuk of Fife and across the Firth of Forth to East Lothian; macro subjects on the beach.
Best time of day Dawn or early morning.
Nearest food/drink The Crusoe Hotel, 2 Main Street, Lower Largo, KY8 6B, 01333 320759, crusoehotel.co.uk.
Nearest accommodation The Crusoe Hotel – as above.
Other times of year Winter brings stormier weather, with some dramatic waves and beach scenes.
Ordnance Survey map LR 59
Nearby locations Largo Law (3 miles); Crail harbour (14 miles).

11 miles from St Andrews | 39 miles from Edinburgh
ACCESS RATING

© Keith Fergus

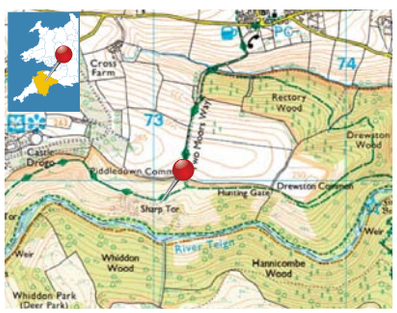
12 miles from Okehampton | 15 miles from Exeter
ACCESS RATING

Upper Teign Valley, Devon

This viewpoint is just east of Sharp Tor on the Teign Valley classic circuit, which climbs from Fingle Bridge to Castle Drogo and then drops down to the river for the return journey through the woods. In autumn the sun rises at the end of the valley, offering the chance of a dramatic sky and mist below.

How to get there From Exeter, take the A30 westbound. At Woodleigh junction, follow the signs to Crockernwell, from where Fingle Bridge is signposted. Park in the public car park just up the road from the pub car park. Take the path signposted 'Hunters Path' and walk for about half an hour; it's a steady but gentle climb.
What to shoot Dramatic views up and down the upper Teign gorge. Castle Drogo sits at the top of the gorge and, when not in scaffolding (it is currently being renovated by the National Trust), makes a great focal point. A little further up the valley is Hunters Tor, which offers excellent views towards Chagford and the high moor.
Best time of day Early morning for autumn sunrises and mist in the valley.
Nearest food/drink Fingle Bridge Inn, Drewsteignton, Exeter, EX6 6PW, 01647 281287, finglebridgeinn.co.uk.
Nearest accommodation The Drewe Arms, The Square, Drewsteignton, Exeter, EX6 6QN, 01647 281409, thedrewearmsinn.co.uk.
Other times of year Late spring is good.
Ordnance Survey map LR 191
Nearby locations Scorhill stone circle (8 miles); Belstone Common (11 miles).

© Bruce Little



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Outdoor Photographer of the year 2015

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THE BIG PRIZE!
FJÄLLRÄVEN POLAR

As last year's OPOTY winner Greg Whitton discovered, Fjällräven Polar is the adventure of a lifetime. It gives 'ordinary' people the chance to discover how amazing outdoor life is in the winter, and aims to demonstrate that anyone can experience the Arctic on an expedition as long as they have the right knowledge and equipment. It is an approximately 300km-long winter dog sled adventure across the arctic tundra. The participants will steer their own dog sled all the way from the mountains near Signaldalen, Norway, to the forests around Jukkasjärvi, Swedish Lapland, through some of the wildest and most beautiful scenery in the world.

Conditions can be very challenging at times, even if the weather is usually quite stable in April north of the Arctic Circle. Survival expert Johan Skullman and dog sledding supremo Kenth Fjellborg will be on the expedition to share their knowledge with the participants. Fjällräven Polar 2016 will take place in early April 2016, and the overall winner of Outdoor Photographer of the Year will be going on the journey.

Almost all the clothing, food and equipment needed for the expedition are included (you really can travel to Norway with just hand luggage!). This is an amazing prize that money simply cannot buy, so get your best images ready to enter! Check out the website for details of the great category prizes too.

The only other possible way to take part in the expedition is to enter the Fjällräven Polar competition, where you need to make and upload a short video or photograph. The entrants with the most public votes in each region will also be on their way to the Arctic. It's definitely worth entering both competitions to double your chances of being there!

For more details and to enter Fjällräven Polar, and to see images and videos from previous expeditions, go to fjallraven.co.uk/polar

FREE! Young Outdoor Photographer of the Year category

Once again, we want to encourage the next generation of outdoor photographers by waiving the entry fees for this specific category, which is open to people under the age of 18 on the competition deadline date.

NEW CATEGORY! Spirit of travel

This year, we have created a standalone travel photography category, rather than mixing it in with the adventure sports one. We are on the lookout for fresh views of your travels around the globe.

OPOTY 2015 – THE CATEGORIES

Outdoor Photographer of the Year – Overall Winner
This prestigious title is given for the photograph, chosen from the adult category winners, that the judges feel is the best single image entered.

Light on the land
Under sunset's fiery skies, in fleeting twilight, with the gentler light of the moon, or with the first rays of a new day, we are looking for stunning landscape images from anywhere in the world.

Wildlife insight
There has never been a better time to be a wildlife photographer. We are looking for compelling compositions showing the spirit and behaviour of wildlife around the planet.

Live the adventure
Capture adventure sports activities around the globe. From hiking and mountain biking to backcountry skiing and paragliding, and everything in between, we want to see the thrill of life lived to its maximum.

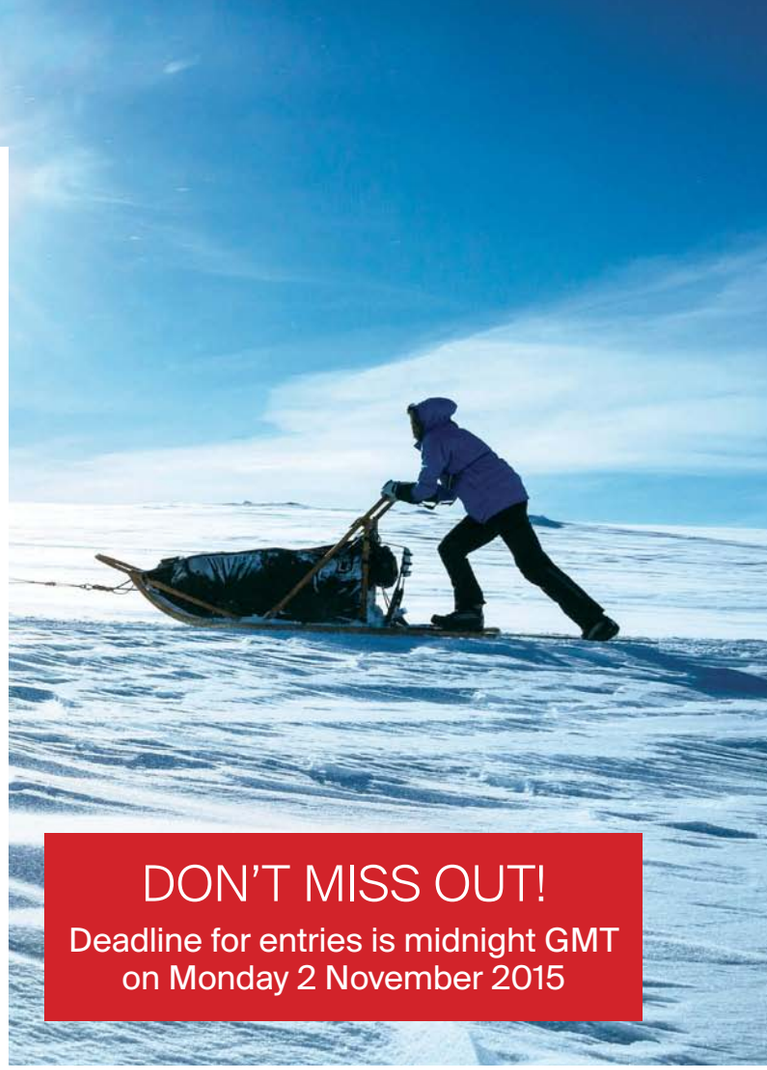
At the water's edge
Lakes, rivers, waterfalls and the coast make for some of the most appealing outdoor photography subjects. We want to see inspiring images of them either in their wider environment or more intimate views.

Small world
Nature can be at its most amazing in the smallest forms. We want to see your macro and close-up photographs of the plants and insects all around us that often go unnoticed.

Under exposed
We want to celebrate the breathtaking photographic work that is going on underwater. From seas and oceans to rivers and lakes, we are looking for images that showcase the remarkable world beneath the surface.

Spirit of travel New category!
Cultures, people, places and festivals of the world; we want to see some of the most compelling and freshest images that capture the spirit of your experiences on journeys around the planet.

Young Outdoor Photographer of the Year
Nature is my world: for outdoor photographers aged 18 or under, to shoot landscapes, nature or wildlife subjects that matter most to them.



DON'T MISS OUT!
Deadline for entries is midnight GMT on Monday 2 November 2015

AWARDS AND EXHIBITION
The overall winner will be announced live at the Telegraph Outdoor Adventure & Travel Show, at London ExCel, on Saturday 13th February 2016. The presentation for the overall and category winners will take place on the Outdoor Photography PhotoBox stage. All the winning images will also be printed and exhibited at the show, providing a great chance to get your work seen.

CATEGORY WINNERS' PRIZES
There can be only one Outdoor Photographer of the Year 2015 and one winner of the Fjällräven Polar expedition place, but we've got fantastic prizes for the winners of the eight individual categories as well. Each category winner will receive a superb Fjällrärven Kaipak 28 backpack plus £200 cash.

To find out more about the Kaipak 28, go to fjallraven.co.uk

NEW OPOTY BOOK!
This year, for the first time, we will be producing a beautiful photography book of the winning, commended and selected other entries from the Outdoor Photographer of the Year competition. You can pre-order your copy of the book on the OPOTY website.

FOR MORE DETAILS AND TO ENTER GO TO **OPOTY.CO.UK**

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A photographer's guide to life on Earth

'We hold these truths to be self-evident… that [we] are endowed… with certain unalienable rights, that among these are life, liberty and the pursuit of happiness.' Inspired by the words of Thomas Jefferson, ***Chris Weston****, aided by his daughter Hollie, explores what drives creativity*

PART 7 The pursuit of happiness

The other morning, I was sitting on the floor with my five-year-old daughter Hollie, helping her to colour a picture of Princess Ariel in a book. As we coloured, Hollie half turned towards me, her bottom lip curled inside her top lip, and said, with the nonchalance only a five-year-old can muster, 'Daddy. Why am I here?'

As a parent you anticipate difficult questions from your kids: such as where do babies come from, what is infinity, and how does Santa get down the chimney? Like teenage blues, you know they're coming and so, being mindful, you prepare for them. And if you get stuck, there's always Google. Search for 'Commonly-asked childrens' questions' and you'll be presented with a host of articles and websites all claiming to know the top 10 … 20 … 30 questions they ask, along with advice on how to respond to them. But scroll down any of these lists and you won't find anywhere a simple answer to the question Hollie posed on this particular morning.

And that's not surprising, really. I've just finished reading Professor Brian Cox's book *Human Universe* (co-authored with BBC Head of Science Andrew Cohen) in which Cox poses the same question: why are we here? And concludes, 'I don't know.' If Professor Brian Cox doesn't know, what chance do I have?

Later that evening, sitting alone at my computer, sorting through a recent upload of images, Hollie's question got me thinking: why do we take photographs? Or, more specifically, what is it that drives us to venture with our cameras further and deeper into nature, often with the greatest of effort and expense?

left Abraham Maslow is widely considered the father of humanistic psychology.

What we lack, we're driven to acquire

In part one of this series, I referred to Abraham Maslow's theory of hierarchical needs (see OP190). The first four steps in the hierarchy, which he describes in turn as physiological, safety, belonging and esteem, are deficiency needs – things we lack and are driven to acquire. They start with the very basics: warmth, food and rest (physiological); and progress through security from suffering harm or loss (safety); the need to feel loved (belonging); and on to gaining respect and recognition (esteem).

When you think about it, the majority of people, perhaps you too, achieve this through work, earning money to buy food and pay for the gas and electricity that heats your home. The money you earn also provides that home, which has solid walls and locks on the doors and windows to protect you. You also buy insurance so you can replace the things you cherish or most need, in case you lose them.

At work, you make friends, and it's at work, perhaps, where you met your partner. And by being good at your job, you gain respect and recognition, which are sometimes shown through a promotion or a pay rise. When you don't receive these things, when you feel undervalued at work, or when your work doesn't provide enough money to acquire the basic things you need – when you feel a lacking – you look elsewhere for a new job with higher pay, better rewards and the chance to belong to a new, more attuned group of people.

above Food, warmth, shelter, security, love and a sense of belonging make up four of the five stages of Maslow's hierarchy of human needs.

The search for self

Some people are happy to go through life venturing no further than this, perhaps only at the very end asking the question, 'What was it all about?' But, like my daughter Hollie, you are not one of those people. Because every now and again, you pick up your camera, strap a pack to your back and head into the garden or the park; or go for a walk in woodland or a meadow or along the coast; or you travel to wild places around the world to make pictures.

You do this because you need something more – something that is found at the very top of Maslow's hierarchy. You seek true fulfilment, what Maslow called self-actualisation.

'Self-actualised people ... live more in the real world of nature than in the man-made mass of concepts, abstractions, expectations, beliefs and stereotypes that most people confuse for the real world.' Abraham Maslow

Self-actualisation is distinctly different to the other four steps leading up Maslow's hierarchy. Rather than being a deficiency need, which can be satisfied only by external factors (food, heat, friends, a lover, colleagues and peers), self-actualisation is a being need, which can only be satisfied from within us.

You may wonder why this powerful, deep-rooted longing cannot be fulfilled in work and the answer is, it can but only if your work enables your creativity to truly flourish. For most people, that's not the case. From a very young age we are educated to enable us to fit more neatly into the perceived reality that is generally considered daily life, and learn more skills as we grow older to reinforce this.

In so doing, the creativity with which we are all born is buried under logic, a pile of rules and seriousness, none of which are conducive to creative thinking. And since creativity and self-actualisation are, to quote Maslow again, 'the same thing', the inference is that to find one's self requires a pursuit outside of work that aids the flow of our individual creativity and brings us back to us.

below The simple act of picking up your camera and venturing into nature infers that you seek something more than filling the gaps in your everyday life.

Self-expression

Clark Moustakis, a leading expert in humanistic psychology, had an idea about what that pursuit might be, which he summed up in this quote: 'It is this experience, of expressing one's individual identity in an integrated form of communication, with one's self, with nature and with other people, that I call being creative.'

You would be forgiven for thinking that Moustakis was referring directly to photographers (and other artists) because, surely, when we perceive and compose an image, this is exactly what we do – express ourselves through a form of communication (the image), within nature, which we then share with others in competitions, via websites such as Flickr and in books, albums and prints.

There is another reason that true fulfilment must be sought outside of work, even when one's job is inherently creative. At work we don't represent ourselves, we represent the company that pays our wages. Even for the self-employed – of which I am one – our work often represents not our own ideas but the thoughts of those we invoice, our clients. Looking at it that way, occasions are rare while working when we are allowed to freely and completely express ourselves to the extent Maslow describes in his theory.

Finding the perfect balance

Occasionally, and increasingly often now, I am fortunate to be one of the exceptions. But to say I experience self-actualisation continuously or even frequently would be an untruth. Certainly, I am at a stage in my career when I often get to photograph and write about what I want. There are times, however, when aspects of my work don't allow such self-expression, where I have to do things I would prefer to avoid. The key is to get the balance right.

In defining self-actualisation, one of the measures Maslow uses is the occurrence of peak experiences, which he described as, 'sudden feelings of intense happiness and well-being... the awareness of an ultimate truth and the unity of all things... experiences of interconnectedness and harmony... at being one with the world and being pleased with it.'

Why do we take photographs? I have come to believe that for many of us, the photograph is not the end in itself, rather the means to an end – that end being the pursuit of happiness, as experienced when we encounter peak experiences.

above Expressing yourself through a photograph is the purest form of creativity.

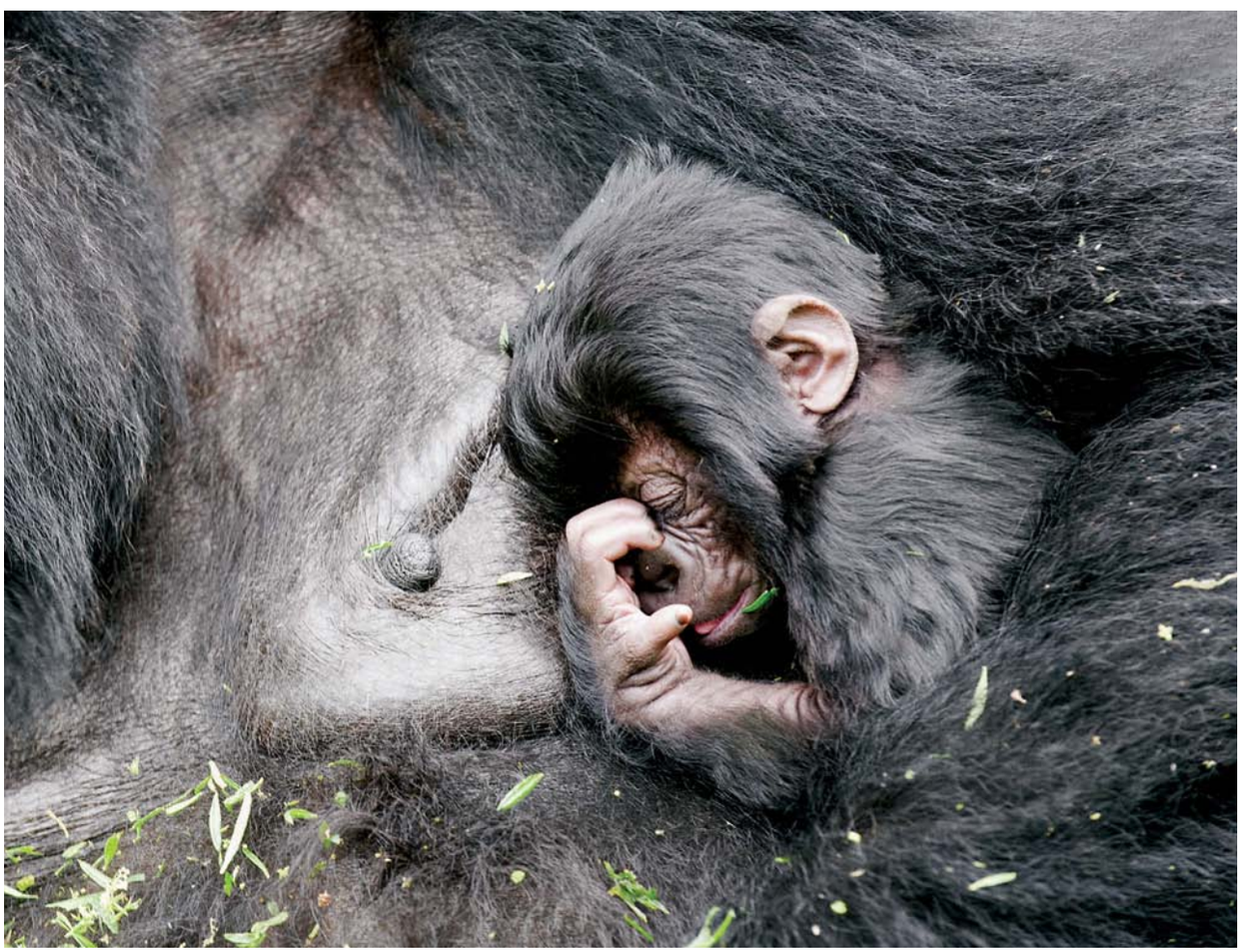
left Self-fulfilment is linked to the occurrence in our lives of peak experiences – feelings of intense happiness and connection.

Reaching the peak

In my career, I have had a few such moments. I recall a time I was in Volcanoes National Park in Rwanda, photographing mountain gorillas. To reach the gorillas involved a four-hour hike at altitude up the side of the forested mountain. On reaching the top, I was presented with two possibilities: there was a large band of gorillas and guaranteed photographic opportunities to my right; to my left was a lone gorilla in the distance and seemingly in an anti-social mood. The tracker asked for my decision. I chose left – the unknown quantity.

You get a maximum of an hour with the gorillas before you have to descend the way you came, and after 50 minutes with this individual I'd seen only its black and hairy back. I hadn't taken a single image. And then it stopped under a bush, its back to us still. Then the gorilla turned and looked at me. Its eyes were deep and penetrating, and looking into them I briefly saw a reflection of our own minds at work. And then the eyes shifted, a whisper of movement, looking down into its soul.

She turned, opened her arms and her expression said, 'Let me introduce you to my son.' In her clinch was a three-day-old gorilla. The tracker and I were the first humans to see it; asleep, cradled in his mother's powerful yet delicate embrace. So enraptured was I, I almost forgot to do my job; I took just two photographs. For the remaining minutes, I lived the moment, knowing that, in this instant, I had reached the pinnacle of



left The gorilla turned fully, opened her arms and introduced us to her son. It's for moments like these that I do this job.

Of kings

It's for these interactions that I do this job and I reason it's the same pursuit of happiness that makes you pick up your camera and stride purposefully into the wild. The next time you do, remember that the reason you are there is inside you, and that the true subjects of your photography are not what nature presents you with. They are, instead, what Maslow describes as, '… the feelings that fill you with wonder and awe.' They are the creative experiences through which you tell the world, this is who I am, and in that instant of self-expression, you are complete.

After I'd finished my editing work, I put Hollie to bed. I tucked her in and placed Bitsy, her favourite cuddly toy, in her arms, where, like the mother gorilla I'd encountered years before, she cradled him. Then I settled half-seated on the edge of the bed. I brushed her hair from her eyes and smiled into them. After a moment's pause, I said, 'You are here to be your greatest rival; to always speak your highest truth and to be the very best you can be. You are here to be a king, to treat others as kings and to be treated as a king yourself. Why are you here, little princess? You are here for you.' She smiled at me, closed her eyes and slept. And in that moment, I found happiness.

Next month, Chris Weston discovers how putting the right thing in the wrong place can lead to a creative breakthrough.

Sutherland is a vast area of the North West of Scotland and is indeed the UK's last true wilderness. This is a place for the dedicated landscape photographer. There are hundreds of freshwater lochs, white sandy beaches and mountains that rise out of the landscape. If you are a photographer who wants to visit an area that is often out of reach, then you will remember this workshop for many years to come.

Monday the 9th to Saturday the 14th of November 2015

the landscape photography workshop company

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READER GALLERY

Each month we publish the very best images from all those submitted for our Reader Gallery. Find out how to enter your images on page 84. Here's this month's winner...

Alan Price

Hometown Coventry
Occupation Wildlife photographer
Photographic experience Over 40 years

During my career as a graphic designer, spanning 30 years, photography was a very important part of my work. Producing imagery for brochures, calendars, magazine editorials and exhibitions incorporated a great deal of photographic input. Graphic design taught me to create images that the public could recognise quickly.

My interest in wildlife and nature started as a child, especially during my visits to the local canal for fishing trips, where I would watch and study the dragonflies and butterflies. Birds soon became a favourite subject and I collected dozens of reference books, which I still have today.

Over the years my interest in photography became a passion, and I decided to take it up full time in 2005. I entered my first competition with an image taken with a Canon SLR film camera, and won. Spurred on by this success I started to exhibit and sell my work locally. In 2008 I entered a wildlife photo competition, with the prize being a Nikon D40x with two lenses, and to my great surprise I won that too!

Since then I have invested in a Nikon D7100 with several lenses. I have been very lucky to win several awards in the British Wildlife Photography Awards and International Garden Photographer of the Year competition, and have had my work in various galleries, and used by UK Wildlife Trusts.

I now live and work in Criccieth, in Gwynedd, north Wales.

above During the months of February and March, huge flocks of starlings – up to half a million birds – come together to form magical, shifting shapes and then roost in nearby reed beds close to my home in Criccieth, Gwynedd. The setting sun provides a great backdrop to this event. *Nikon D7100 with 300mm lens, ISO 3200, 1/640sec at f/9*

above Each time I visited the reed beds near Criccieth I was completely on my own, giving the whole occasion a special atmosphere. The birds would display directly above me in their thousands, creating a cloud of twisting shapes that was magical but would only last for around 25 minutes. It has to be one of the best wildlife moments I have witnessed, and hopefully it will all begin again next year.
Nikon D7100 with 55-200mm lens, ISO 1250, 1/320sec at f/10

WHY WE LOVE THEM...

There is no doubt that a murmuration of starlings is one of the most mesmerising (and accessible) wildlife spectacles in the UK. No matter how many times you have seen them before, they still don't fail to make you pause for a moment or two to contemplate the majesty of nature, and to try to imagine what the rapidly shifting shape in the sky resembles. We see plenty of images of murmurations here at *OP*, but Alan's stood out for a couple of reasons. We loved the way the more abstract image on the previous spread removed the fascination with the overall shape and instead made us focus on the details of the birds in flight against the glowing sunset light. In the wider image on this page, it was the critical moment Alan captured; where the murmuration had risen into the sky and then swooped down to the level of the hills, but hadn't quite crossed that visual threshold. You can almost feel the energy involved in the movement, and, yes, we love that shape of the murmuration too, which to us looks like a cobra ready to strike! We'll leave you to make your own interpretations.

Send in your best images and win a Lowepro Photo Sport 200 AW, worth £149

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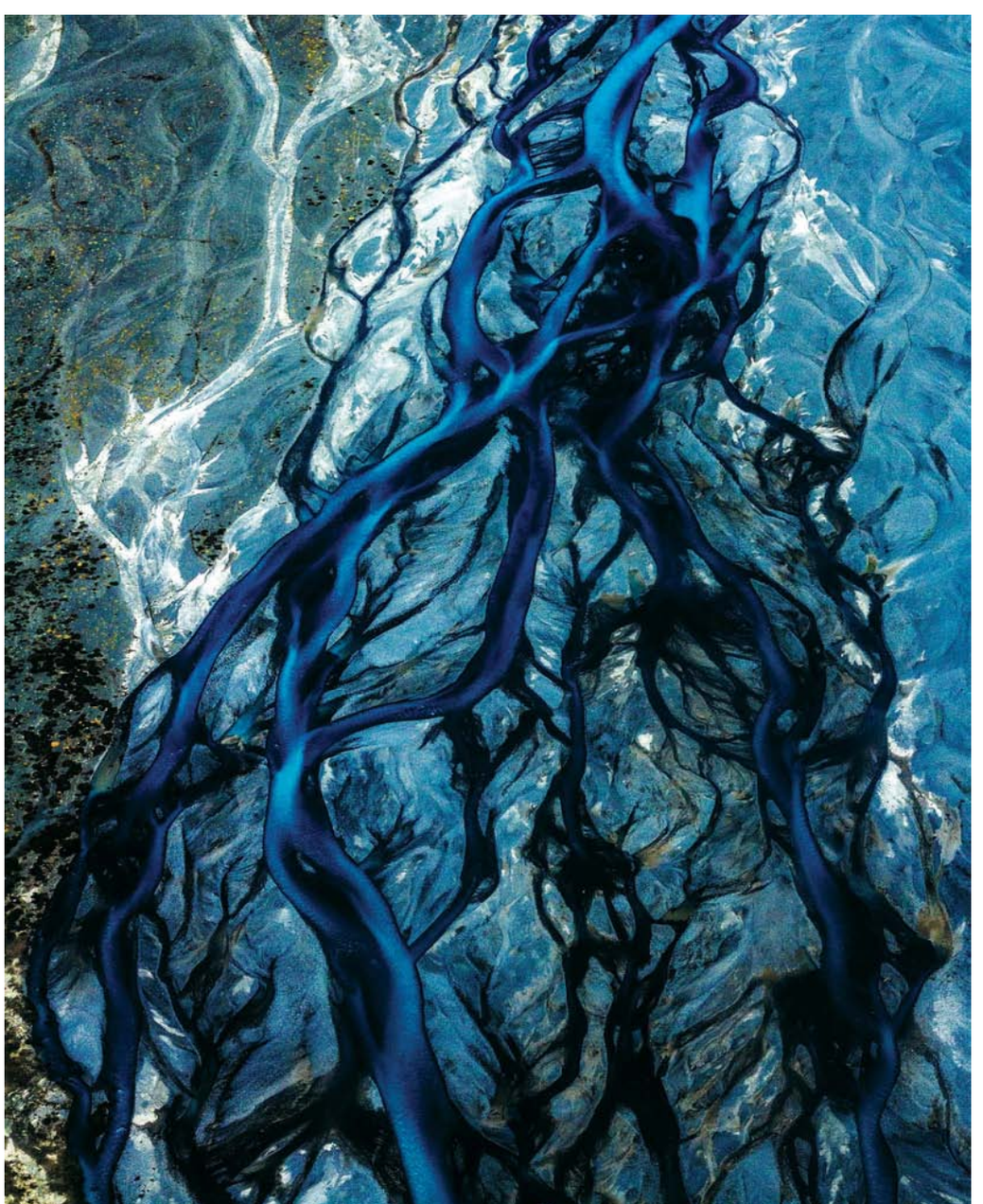
IN THE SPOTLIGHT

Tom Walker

One of the rising stars in the world of wildlife and nature documentary filmmaking, Tom Walker is also passionate about his stills photography. Nick Smith finds out more



NICK SMITH **In terms of your output, what's the split between still and moving images?**

TOM WALKER About 95% of my work is as a natural history cameraman. I'm heavily influenced by landscapes. When I shoot wildlife I'm very keen to show it in its environment and on a grander scale. And that's true for whatever format I happen to be shooting in.

NS **At 25 you have plenty of TV credits to your name. How did this come about?**

TW Well, academically I suppose I was a bit of a dropout. And so I started work quite young, in jobs that weren't very exciting. Three years ago I was a postman. But I'd always wanted to be a cameraman. Growing up I'd been inspired by David Attenborough's documentaries. But I never really thought I'd do it. There are only 35-40 professional wildlife cameramen in the UK, so it's a small world.

NS **But stills photography opened the door for you?**

TW That's right. That's how I got into filmmaking. I just pushed it in the direction I wanted to go. Thankfully it paid off and I'm now filming for the BBC for eight months of the year. What people might not realise is that when you are out on these assignments you are also expected to shoot stills photography for use with their publicity, and so on. So it's very handy to be able to do both. I always have a stills camera with me, if possible. To be a strong cameraman you have to be good at stills. Although they are very different, the two go hand in hand.

NS **What would you say is the main difference between filming and stills?**
TW With filming, you are shooting sequences that contribute to a story. These are given to an editor who puts them together. It's all about the story. With stills photography, I tend to think that you're trying to get the best possible image that you can for that particular moment.

NS **You spend a lot of your life outdoors. What came first, the adventure or the image making?**
TW The outdoors. I've always loved being outside. During my childhood I spent a lot of time on the coast in Pembrokeshire and in Cornwall. These experiences definitely shaped what I wanted to do. I've never been the sort of person who could sit in an office. The image making came later.

NS **What's it like working on long assignments in the field?**
TW Well, I tend to work mainly on the worldwide 'blue chip' stuff such as *Planet Earth* and *Life Story*: projects with big budgets where you can find yourself away from home for long periods of time. Not everyone can do that. It can be very exciting and the stories can be incredibly interesting. But it all comes down to time: to show a story to its full potential you have to spend a lot of time on it.

NS **Would you say it's a hard life, being on the road so much?**
TW It's definitely not as glamorous as people might think it is from the outside. The hours are long and most of your time is spent pretty much doing nothing: waiting for the light, or waiting for an animal to do what you want it to do. The number of hours, days or weeks, even, that go into getting maybe only a three-minute sequence on TV is mind-blowing. And then not everything gets used. The longest stint I did was 48 hours filming herons in Scotland in a tent in the middle of winter: it definitely wasn't glamorous.

NS **You do know that you've got one of the coolest jobs on Earth, don't you?**
TW Yes. I literally can't think of anything that I'd prefer to be doing. I think I'm very privileged to do what I'm doing.

opposite Aerial view of river channels in New Zealand.

above Mountain hare, Doune, Scotland.

TOM'S **TOP TIPS**

» **One thing I never go on a shoot without is...** gaffer tape. You need it for everything.

» **My one piece of advice would be to...** persevere with your passion. If you push hard you'll get there.

» **Something I try to avoid is...** busy airports, especially when I'm trying to get through customs with 35 cases of camera gear.

TOM'S CRITICAL MOMENTS

To see more of Tom Walker's work visit tomwalkerphotography.co.uk

2010 Bought first camera and started experimenting along the UK's coastline.

2011 Left my job as a postman to start work on photography full time.

2012 Began work on first production for the BBC Natural History Unit.

2013 Worked in Canada on the BBC's landmark series *Life Story*.

2014 Began filming a series about New Zealand's landscapes, wildlife and people for the BBC.

2015 Filmed Nubian ibex in Israel for TV series *One Planet*. Currently filming a BBC programme about the Okavango Delta.

A driftwood-strewn beach a few miles north of Húsavik.
Canon EOS 1Ds MkIII with EF 24-105mm lens at 24mm, ISO 100, 0.3sec at f/13

Elemental Iceland

Venturing into the central highlands of Iceland, far from the tourist hot spots, ***Darren Ciolli-Leach*** *recently embarked on a wild camping trip that enabled him to connect with the country's otherworldly landscapes on a deeper level*

It had been one of those mundane days with very little to look forward to, but when I opened an email from my good friend and eminent landscape photographer Bruce Percy everything changed in an instant. He was planning a trip through Iceland's central highlands, and would I like to join him? I booked my flights the next day.

During the summer months, Iceland enjoys almost 24 hours of daylight, which meant it would be possible to scout locations during the day and shoot in the twilight hours.

Anyone who has visited Iceland will know that the weather can be extremely hit and miss, which I think adds to its raw beauty and unpredictability. I'm not a fan of photographing blue skies, so inclement conditions suit my style – although I have to admit that countless days of wiping rain off my optics during our Iceland adventure did become somewhat tiresome.

The plan for the trip was to avoid the tourist-laden hot spots along Iceland's outer ring road and head instead straight into the heart of the central highlands, camping wherever we could find a suitable spot (something I always try to do, as I find it helps me to develop a more powerful connection with the landscape). The highlands are a vast expanse of ice caps and black volcanic deserts; remote and haunting. It's not a good place to find yourself stranded, as most roads are impassable for 10 months of the year, even with a four-wheel-drive vehicle.

Our journey through Iceland was a photographic game changer for me. I began to find immense beauty in the detail and form of the landscape, not just in the dramatic vistas as I had done previously. It was an experience that has helped shape the way I now look at my local landscape.

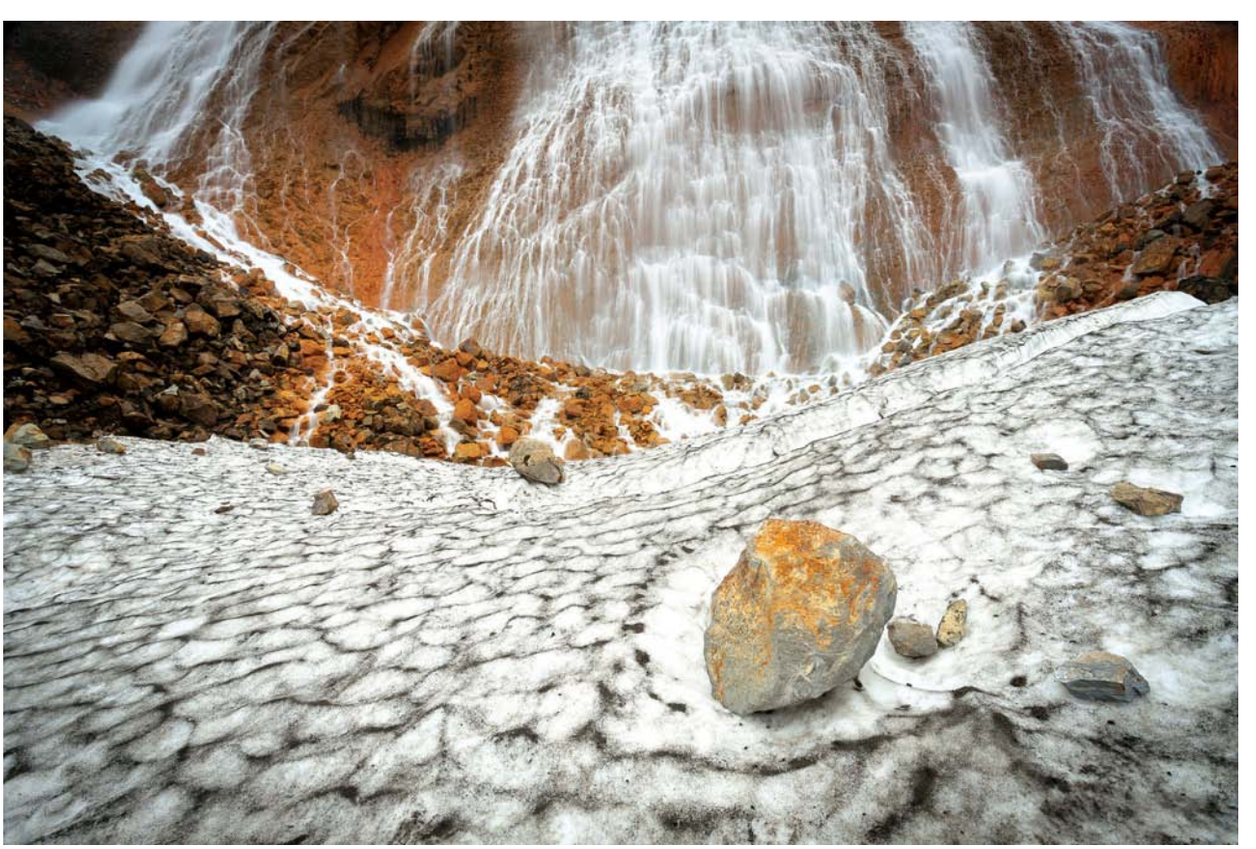
I left part of my soul in Iceland. I'll be back to reclaim it soon.

Snow pattern found in a small gully on the road to Landmannahellir.
Canon EOS 1Ds MkIII with EF 24-105mm lens at 50mm, ISO 100, 1/2sec at f/16

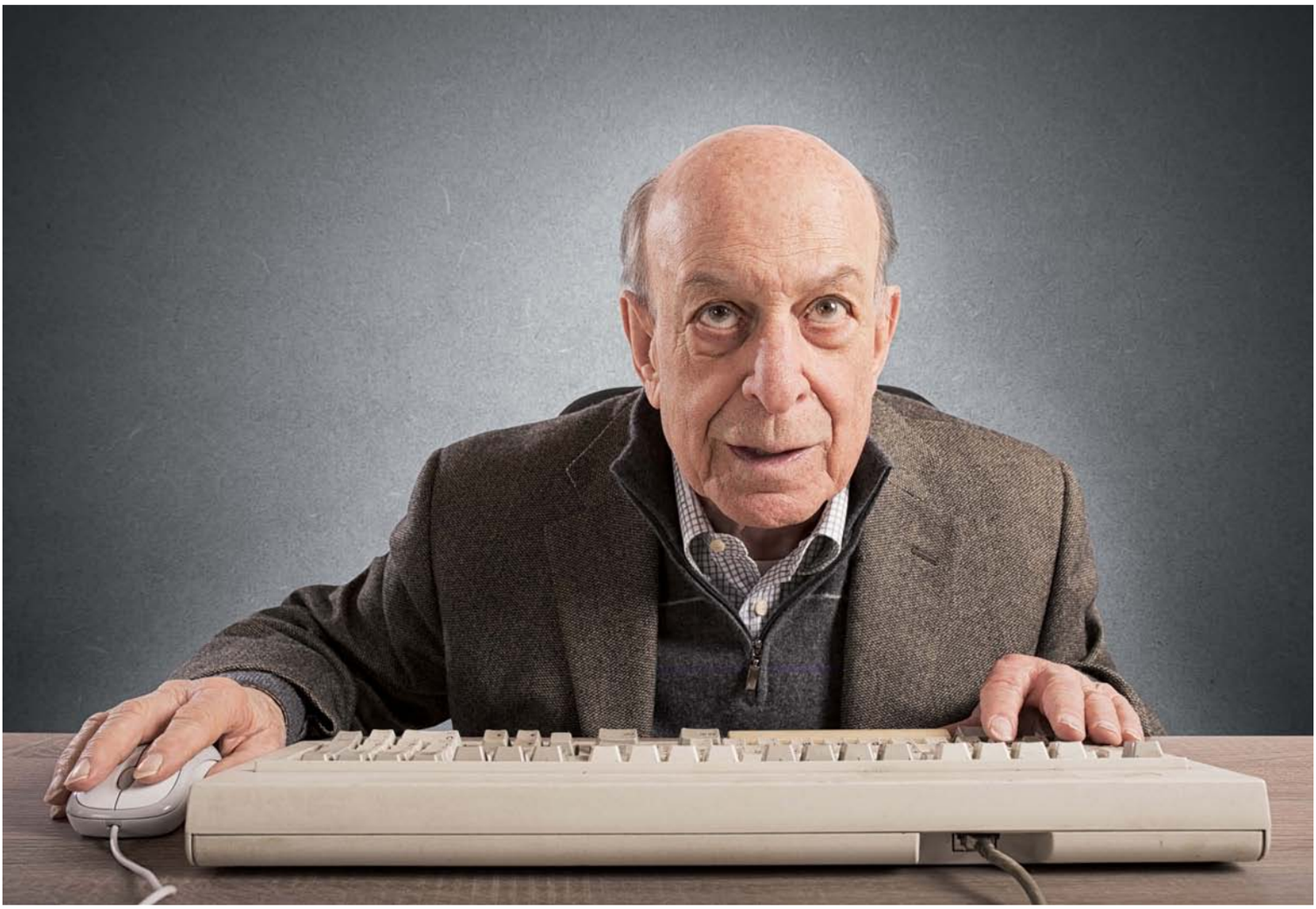
A caldera filled with intense blue water, on the route to Landmannahellir.
Canon EOS 1Ds MkIII with EF 24-105mm lens at 55mm, ISO 100, 2sec at f/16

The awe-inspiring Mt Hverfjall volcano, which lies close to lake Mýatyn. The caldera is almost one kilometre in diameter – for a sense of scale, look closely at the figure on the right-hand side of the rim.
Canon EOS 1Ds MkIII with EF 70-200mm f/2.8 L IS II USM lens at 105mm, ISO 100, 1/5sec at f/16

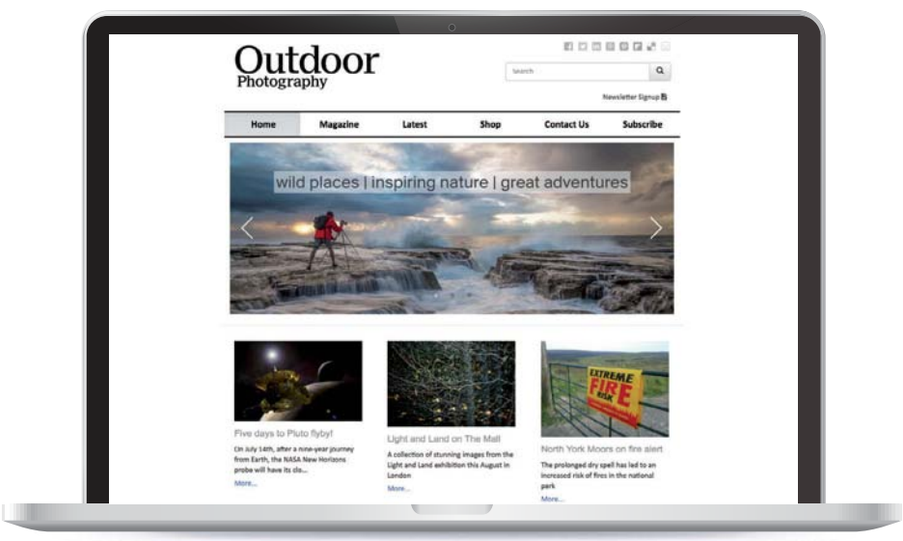
One of the many black volcanic deserts that surround Landmannahellir.
Canon EOS 1Ds MkIII with EF 17-40mm lens at 21mm, ISO 200, 1/10sec at f/11



Raudufossar (Red Falls), taken precariously from an ice shelf with the falls running beneath.
Canon EOS 1Ds MkIII with EF 24-105mm lens at 24mm, ISO 100, 0.4sec at f/22



After reading 195 issues, Bob could hardly believe his eyes...
Outdoor Photography had a new website!



See it for yourself at **outdoorphotographymagazine.co.uk**

NATURE ZONE

DISCOVER

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IT'S THE SEASON FOR WADERS

Laurie Campbell has some top tips for photographing redshanks

LAURIE CAMPBELL

Life in the Wild

Proving that you don't necessarily need to step outside to photograph tiny creatures, Laurie Campbell takes a closer look at some of the home-loving invertebrates that mean you are probably living in a mini wildlife sanctuary!

Regular readers of this column will have noticed by now the frequency at which I advocate the benefits of working close to home and the advantage this has in getting to know the wildlife on your local patch. It's certainly an approach that has served me well and it dovetails nicely with my preference to run my business from home. Throughout my career I've worked from a home office, but I really don't think I've truly mastered the skill of completely separating my work life from the domestic one. To achieve some sort of a balance, and while trying hard not to let work interfere too much with family life, I often compensate for taking precious time out by working longer into the evenings. This means I can be alone and there are fewer distractions, which is especially useful when I have tight deadlines to meet or when I just want to attempt to clear my desk.

A couple of years ago, while working late in 'night owl' mode, I decided to take a short break and headed along to the kitchen to brew a pot of tea. As I switched the hall lights on, I spotted a tiny metallic-coloured bug dash for cover in panic across the floor and into the join between the carpet and skirting board. Having carefully extricated it using a cotton bud and sheet of paper, I was able to inspect it more closely. A bit of research online revealed that this was *Lepisma saccharina*, more commonly known as a silverfish, the predecessors of which date back some 400 million years and are some of the most primitive insects known.

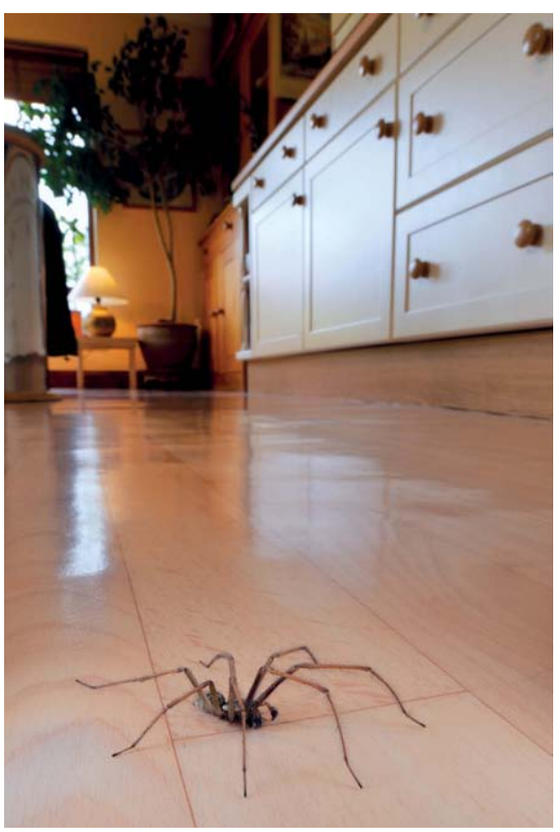
Although more commonly associated with older properties than the likes of relatively new homes like mine, the species gets by through feeding on all

right Photographed in late October, this was an opportunist encounter with a green lacewing that had taken refuge indoors, possibly to hibernate over winter. It was photographed on the inside of a window. *Nikon D3X with Nikon 200mm f/4 AF macro lens, ISO 160, 5sec at f/20, mirror-lock, cable release, tripod*

manner of household detritus, including – and this is why it is regarded as a pest – paper and biodegradable textiles. My specimen resided in an old slide box for less than a day before being released the following evening, because I was going away for a few days and just couldn't find time to photograph it; I reasoned that I could always capture a replacement at a later date. In the meantime, this was yet another species to add to the list of invertebrates that I have recorded that share our living space.

Discovering a creature like this, about as close to home as it's possible to get, is a reminder that we are constantly surrounded by a ready supply of subject matter. It also demonstrates that nature always seems to find a way of exploiting niches in just about any habitat we can think of. The adaptable nature of invertebrates can be partly explained by the fact that many species are fairly hardy, and that their requirements are often quite simple – many are capable of surviving for long periods without food or even moisture. Like it or not, these animals are here to stay, so unless they reach plague proportions, are causing serious damage or pose a risk to health, then learn to live with them. For much of the time, you may never know they are there unless you look closely.

At 4mm long, this animal was a real challenge to photograph, and it took even longer to identify it later. It is the larva of a green lacewing, and the 'fluff' that it has attached to itself is a mixture of prey remains and general detritus from the floor.
Nikon D300 with 60mm f/2.8 Nikon macro lens on Nikon PB6 bellows, ISO 200, 1/250sec at f/32, flash



The large size of this common house spider and the fact that I wanted to include a good section of our kitchen floor in the frame meant I didn't need to use a macro lens, just a close-focusing wideangle.
Nikon D3X with Nikon 24mm f/3.5 PCE tilt/shift lens, ISO 100, 2.5sec at f/22, mirror-lock, fill-flash, cable release, beanbag

LAURIE'S FACTFILE

Getting closer to the insects that share our homes

» Photographing the tiny invertebrate subjects we come across indoors can be highly challenging because it often involves using unfamiliar techniques. As with much macro photography, the increase in depth of field offered by crop-sensor cameras is an advantage, as is the extra magnification available when macro lenses designed for full-frame cameras are used on their crop-sensor counterparts – all very useful when tackling subjects where you need to go closer than 'life-size'. In these days of ever higher megapixel counts, there is also the option of cropping image files. This has the advantage of less magnification 'in-camera' when the image was taken, and the depth of field will be greater than if you had got closer and filled more of the frame with the subject. And then of course, there is the option of focus stacking.

» Large, bulky full-frame DSLR cameras, such as the Nikon D3 and D4 series, can be difficult to use in tight situations, particularly when you want to photograph a subject at floor level where the non-detachable battery chamber gets in the way. Even when the camera is on the floor it must be tilted forward to get the subject in the frame, losing the possibility of including much background. With more compact cameras, where the extra battery grip is removable, the camera base-plate can be placed in direct contact with the floor and the lower lens axis makes it easier to obtain oblique views of subjects at ground level.

» Of course, being indoors means we don't need to deal with the problems that even a light breeze can cause for macro photography outdoors. This means you can use long exposures for subjects such as house spiders, which can remain surprisingly static for long periods of time. This in turn allows the use of available lighting, which results in a more natural effect. If fill-flash is required, then it's just a case of adding an appropriate gel filter to the flash to maintain continuity of colour balance.

What to shoot this month...

Laurie's Autumn highlights

▲ From now until spring is a good time to photograph wading birds around our coast, and species such as dunlin (*Calidris alpina*), sanderling (*Calidris alba*) and turnstones (*Arenaria interpres*) are reasonably confiding and can be stalked, with care, using lenses of around 400mm or longer. **Redshanks** (*Tringa totanus*), on the other hand, are much warier and need to be photographed using a hide. They often associate with other wader species, so think twice about trying to stalk them, as there is a risk that the redshanks will take fright long before you are within range, taking the other species with them.
Nikon F5 with Nikon 500mm f/4 AFS lens, Provia ISO 100, 1/500sec at f/5.6, tripod, hide

▲ **Porcelain fungus** (*Oudemansiella mucida*) is probably the one species of fungi that is most commonly associated with dead beech wood. Looking at a fresh specimen, it's plain to see how they got their common name, for they are fairly slender, off-white in colour, and the flesh has an almost translucent quality. When lit from above, the caps appear to almost glow, so they are often photographed from below. A right-angle finder, live view or a tilting LCD screen will help greatly for composing.
Nikon F4S with Nikon 200mm f/4 AF macro lens, Fuji Velvia ISO 50, 1/4sec at f/22, mirror-lock, cable release, tripod

◄ It may seem unusual to think about photographing caterpillars in autumn, but those of the **fox moth** (*Macrothylacia rubi*) can be found well into October; in fact, they go on to hibernate throughout winter before pupating in April, and the adult moths are on the wing from May to July. They are found in a variety of habitats, including moorland, heathland and coastal grasslands. Fully grown caterpillars measure around 7cm in length and are covered with long, dark brown-black hairs, with shorter orange ones in bands around their length.
Nikon D3X with Voigtlander 120mm f/2.5 APO-Lanthar macro lens, ISO 160, 1/20sec at f/11, mirror-lock, cable release, tripod

▲ At one time, many schoolchildren knew exactly where all the **horse chestnut** trees (*Aesculus hippocastanum*) were in their district and anxiously waited until the fruits ripened in October, when they could gather up the crop of 'conkers'. Call it nostalgia, but the sight of ripe chestnuts resembling exquisitely polished cherrywood, in a pure white pithy casing rounded off with a yellow-green spiky outer layer, has to represent an opportunity for some interesting close-up photography. Try homing in on a single, partly opened chestnut among leaf litter.
Nikon D3X with Nikon 200mm f/4 AF macro lens, ISO 100, 1.3sec at f/22, tripod

MORE SEASONAL SUBJECTS...

Flora

Eyelash fungi (*Scutellinia scutellata*) – an unusual, orange, cup-shaped fungi; its inner margin is ringed with dark hairs.

Whitebeam (*Sorbus aria*) – commonly planted in parks and gardens but rare in the wild. Its red berries are attractive to birds.

Common reed (*Phragimites australis*) – widespread in many parts of the world, but in the UK at this time of year the seed heads are worth photographing backlit.

Fauna

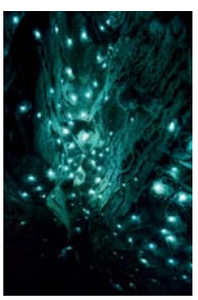
Greenland white-fronted geese (*Anser albifrons flavirostris*) – one of the 'grey geese', which are distinguished by the white patch on the forehead.

Roe deer (*Capreolus capreolus*) – starting to band together for the winter in family groups. Look out for 'lying up' sites they use in the middle of the day.

Bank vole (*Clethrionomys glareolus*) – watch for voles taking advantage of 'spillage' from bird tables.

WORLD WILDLIFE SPECTACLES

Glowworms, New Zealand



Glowworms are found all over New Zealand, but there can be no better place to see them in all their glory than the Waitomo Glowworm Caves, part of a labyrinth of caves, sinkholes and underground rivers in the North Island. Covering the walls and ceilings of this stunning subterranean landscape, these tiny bioluminescent insects have lights bright enough to illuminate an entire cave. The glowworms are the larvae of the fungus gnat fly (*Arachnocampa luminosa*) – a species found exclusively in New Zealand and similar in appearance to a mosquito.
Find out more at waitomo.com/Waitomo-Glowworm-Caves

Lemurs, Madagascar

Due to its isolated location, most of the mammals that live in Madagascar are found nowhere else on Earth. More than 100 species of lemur have been identified so far, and nearly all of them are endemic to the island (the neighbouring Comoros islands also have lemur populations). A variety of lemurs can be seen relatively easily in certain parts of Madagascar, including the pygmy mouse lemur (the world's smallest primate), the indri (the largest living lemur) and the ring-tailed lemur. Several species give birth in October, making this a good time to visit.

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8 TOP AUTUMN NATURE WALKS

© Stewart Smith Photography/Shutterstock

According to research carried out last year by the National Trust, the natural colours experienced on an autumn walk make us feel happier, healthier and calmer – not to mention the fantastic photographic opportunities on offer along the way. Here are some of the best UK walks to enjoy this season...

1 Glen Affric, Highland

Glen Affric is arguably at its most spectacular in autumn. The Dog Falls and Coire Loch walk takes in ancient Caledonian pine forest, a powerful waterfall set in a dramatic rocky gorge, a picturesque lochan and stunning views. Listen for the roars of red deer stags, which echo through the glens.
Distance 3.75 miles
walkhighlands.co.uk/lochness/Dogfalls.shtml

2 Galloway Forest Park, Dumfries and Galloway

In autumn, the heather-clad hills and moors complement the seasonal hues of birch, beech and larch trees. There are 25 waymarked trails to explore – from loch-side strolls to mountain treks. Visit during the first two weeks in October for the best chance of seeing the red deer rut.
Distance 0.75 miles to 6 miles
scotland.forestry.gov.uk/forest-parks/galloway-forest-park/walking

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3 Lower Wye gorge, Monmouthshire

Part of the 136-mile Wye Valley Walk, the 16-mile section between Chepstow and Monmouth takes you through the picturesque lower Wye gorge and is made up almost entirely of paths through woodland. With its mixture of oak, ash and beech trees, the area has one of the UK's best autumnal displays.
Distance 16 miles
wyevalleywalk.org

4 Borrowdale, Cumbria

The Lake District is a riot of colour in autumn, and you don't have to climb high to enjoy the stunning scenery. Starting at Hawes End Jetty, the National Trust's 3.6-mile Octavia Hill walk takes you along the quiet side of Derwentwater and through Brandelhow Park, which is an excellent place to look for fungi. Red squirrels, roe deer, otters, kingfishers, nuthatches and woodpeckers can also be found in the parkland.
Distance 3.6 miles
nationaltrust.org.uk/article-1356403222367

5 Hackfall Wood, North Yorkshire

Set in a deep gorge with a churning river at the bottom, Hackfall Wood is a walker's paradise. Oak, beech, sycamore, ash and lime trees turn all shades of russet and amber in autumn. The Woodland Trust has a number of trails exploring the wood's natural wonders and array of wildlife.
Distance 0.75 miles to 4.5 miles
woodlandtrust.org.uk/visiting-woods/wood-information/hackfall

6 Eastern Moors, Derbyshire

The UK's uplands come into their own in autumn, especially in the Peak District, where purple heather gives way to orange hues. The Eastern Moors are home to a herd of around 130 red deer, and during autumn the National Trust's circular walk from Curbar Gap gives you a good chance of seeing rutting stags.
Distance 6 miles
nationaltrust.org.uk/article-1356404356646

7 Blakeney Point, Norfolk

The National Trust offers a coastal walk that starts at Cley beach and follows Blakeney Point's four-mile shingle spit to the large sand dunes close to the Old Lifeboat House. Grey seals are present all year round, but numbers increase in late autumn, which is the start of their breeding season. Seabirds are brought closer to the shore, and easterly winds can deposit rare migrant species.
Distance 7 miles
nationaltrust.org.uk/article-1356405202859

8 Bolderwood, Hampshire

The New Forest is one of the best places to experience autumn's changing hues. The three-mile Bolderwood Radnor Trail explores a range of woodland types, ancient and modern, and takes you past the Bolderwood Deer Sanctuary viewing platform, where a herd of fallow deer can often be seen.
Distance 3 miles
forestry.gov.uk/newforest

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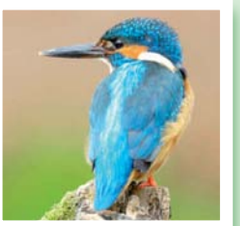

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During a trip to Manú Biosphere Reserve, one of South America's greatest wildernesses, ***Jack Mortimer*** *discovers a world of fascinating but deadly creatures beneath the trees*

At the end of last year I set off to Manú Biosphere Reserve in Peru to spend six months working as a rainforest photography intern with the Crees Foundation. I quickly realised that immersing myself in all aspects of rainforest life was key. Yes, I expected to see some cool and exciting subjects to photograph, but I was not expecting to be so overwhelmed by the biodiversity and density of species. During the night, the forest floor would teem with life. A simple task such as lighting the trail with my headtorch would result in hundreds of eyes glinting back at me from the foliage ahead.

My favourite place to look for subjects was just above the forest floor, at knee level, where spiders and snakes would be waiting to ambush their next victim. The Brazilian wandering spider (*Phoneutria nigriventer*) was a frequent sighting at night, and the research team advised us to keep our distance. It is one of the most venomous spiders in the world. Men especially have a strange yet deadly reaction to the spider's venom (I will leave that for your own research!). But I found myself edging closer and closer to its fangs in order to gain the composition I wanted, while weighing up my determination to get the photograph with the small matter of keeping my life intact; a common dilemma when shooting images in the rainforest. While I was busy concentrating on my subject's movements, it felt as if almost everything in the rainforest could either injure or kill me; from spike-equipped roots and tree trunks to the notorious bullet ant (*Paraponera clavata*). Trust me, the name isn't lying.

If it wasn't environmental factors negatively affecting my ability to photograph subjects, it was often the subjects themselves – whether it was photographing deadly members of the viper family just inches from striking distance, miles from base camp, or walking below troops of territorial grey woolly monkeys (*Lagothrix cana*). I always heard them before I saw them. They would jump from tree to tree in the canopy above; their mission was to break off dead branches – more often than not, large heavy branches, which would rain down on the unlucky soul beneath.

Rainforest is an unpredictable environment, and I was thankful to remain safe during my stay, but it is experiences like these in the natural world that reinforce my passion for taking wildlife photographs.

STEVE YOUNG

On the wing

Proving it pays to make regular trips to the same sites, Steve Young enjoys a series of surprise encounters during an autumn visit to his local reserve

Kingfisher: Perched on 'The Rock', this kingfisher was a bonus bird if ever there was one!

Local patches are great places to learn about birds; watching a site once or twice a week over many years will greatly enhance your observational skills and teach you about the habits of various species.

The downside is that you sometimes feel you've seen it all before. With the same species turning up at the same times of year, the excitement of those early years, when everything was a new experience, tends to wane. It can sometimes become a chore to drag yourself down to the same site over and over again, just in case something different should present itself.

Like many others across the country I regularly visit my chosen patch; not as frequently as I used to, but I still try to go once a week, maybe twice in peak migration times, just in case.

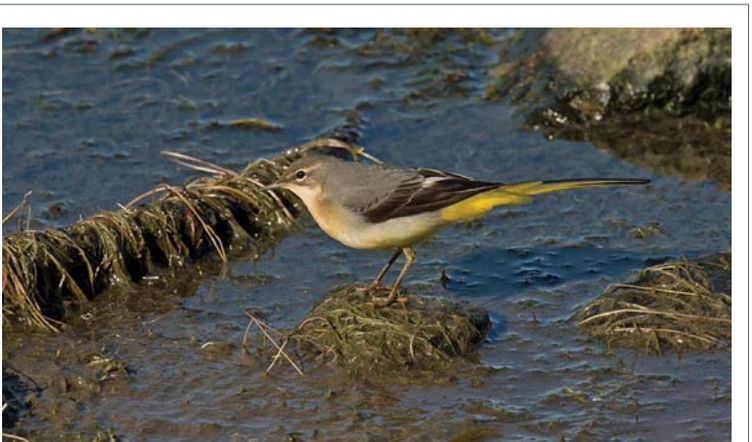
On 2 October last year I walked the path for the umpteenth thousandth time and entered the hide; nobody else was there, which was unusual for an autumn day in good weather. I opened the hide window and looked out across an empty pool; there was hardly a bird to be seen, just the odd coot and black-headed gull. I scanned the causeway and the pool to the right of the hide, to discover they were devoid of birds. I turned my attention to a small area of mud along the shoreline in front of the hide, and looking straight back at me was a jack snipe.

Smaller than our own common snipe and with a shorter bill, jack snipe breed in waterlogged bogs in northern Europe and are autumn and winter visitors to the UK. I've photographed them many times on the Isles of Scilly, but away from that site my views have usually been distant and brief, as this species likes to feed in the cover and safety of reeds.

This one was totally in the open, however, and it was bobbing up and down as though on a mechanical spring; this is a habit that jack snipe have, and nobody appears to know what it is for, but it is comical to watch. I carefully rested my lens on the ledge and took a few shots.

I then heard a call that made me look up: a beautiful kingfisher was sat on 'The Rock'. Switching my lens from the jack snipe, I took a few shots before the kingfisher flew off. Then a grey wagtail flew in close in perfect light. I turned my attention back to the jack snipe, which stayed for the rest of the day. It had been an amazing 10-minute spell of photography. Although local patches can become a little bit boring, days like this make me realise why I keep on coming back.

Jack snipe: Totally unperturbed by shutters or my lens, this jack snipe fed for a couple of hours; the perfect start to any autumn day.



Grey wagtail: Another added bonus was this grey wagtail, which landed just to the left of the jack snipe for a short time, but long enough to take a few images.

Steve's Autumn highlights

Bird of the month

Autumn is probably the best time of year to see and photograph common snipe; birds are on the move and can turn up in strange places after strong winds. Even without the wind, however, there is always the chance of seeing one or two young birds feeding alongside the water's edge.

With their cryptic plumage and habit for feeding within reedy margins, this can be a difficult species to photograph, but during the autumn months I've regularly photographed them locally from the same hide as the jack snipe in the main article. During the rest of the year I only get the odd flight view or a distant dot on the marshland reeds, but during autumn I can guarantee there will be two or three birds showing out in the open along the rocky shore, with not a reed in sight for them to hide behind.

clockwise from top left **Common snipe wing-flapping:** Autumn is the only time of the year I can virtually guarantee I'll have a chance to photograph these birds locally.

Common snipe in water: Late evening can be a good time for these birds to appear for a drink and a bathe.

Common snipe preening: With its long bill, brown-and-cream striped plumage and barred flanks, common snipe is an attractive species.

BIRD PHOTOGRAPHY TIP

My 'standard' lens is a 500mm f/4, and is probably used for 95% of my bird photography. Most birds are not close enough to use anything else; some are too far away even for this lens, and a converter and heavy cropping sometimes have to be utilised for those distant subjects. It's a lovely lens but it is heavy, especially when handholding, and my aching left shoulder bears testimony to that fact.

But now that I have a garden I have bought an 80-400mm f/5.6-6.3 lens to photograph the birds that visit, and it is a joy to use and so light to handhold. My shed will become a hide soon (but don't tell my family about that) and the feeders will be moved close to it. I've even been experimenting with some wideangle shots using remote release, but not with much success yet...

So, if you are set in your ways, like I am, with a certain lens, try using something different to get a new look and feel for your subject – and to rest those weary arms!

The three photographs shown above were taken with a Nikon 80-400mm lens.

from left to right

Wood pigeon: Lying on the ground, I waited for 'Walter', my friendly guzzling wood pigeon, to walk close enough to me for a portrait.

Robin: With feeders close to one of the windows of my house, I can now use a shorter focal length lens to take images of my regular robins, rather than my heavy 500mm f/4 lens.

House sparrow: This rather frisky male house sparrow was attempting to attract the females that were feeding below him, but they all spurned his advances.

LOCATION OF THE MONTH

© KOO/Shutterstock

Landguard, Suffolk

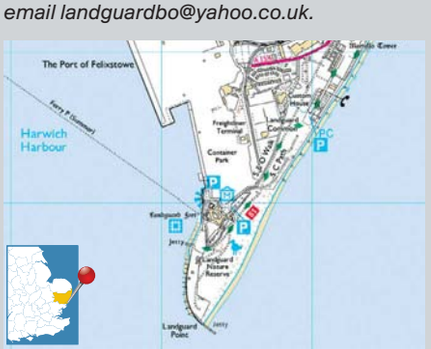
Landguard is an exposed sand and shingle peninsula that is famous among the birding community as a migration hot spot. As such, it is home to one of the UK's bird observatories, which is one of the best recording sites along England's east coast.

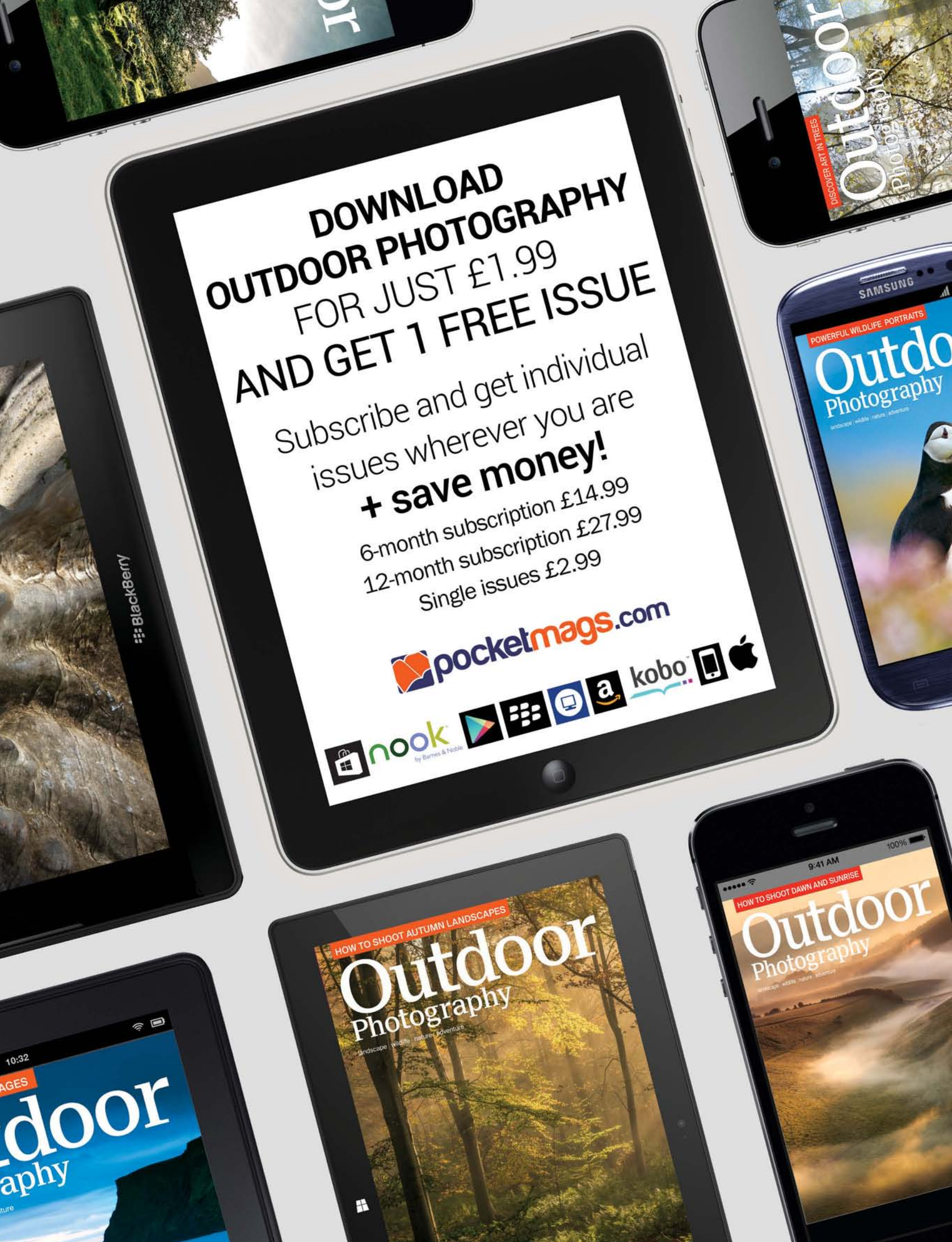
Early autumn is a great time to look for birds passing through as they make their way further south. For your best chance of seeing a rarity, head there after easterly winds – these can bring birds from Siberia; arrive at first light and you never know what might have turned up overnight. Previous sightings have included wryneck (pictured above), dusky warbler, little bunting and red-flanked bluetail – to name just a few.

As well as the rich birdlife, the peninsula supports a significant number of rare plants and moths – the majority of the area has been designated as a site of special scientific interest for its high wildlife conservation value.

Location Landguard is found at the southerly point of Felixstowe.
Facilities Car park, visitor centre, café, toilets, walking paths (including a track suitable for wheelchair users).
Website discoverlandguard.org.uk

Please note: visits to Landguard Bird Observatory are by appointment only, and providing there is a member on site to give access and supervise. Please contact the observatory well in advance by calling 01394 673782, or alternatively you can email landguardbo@yahoo.co.uk.

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The lure of the prize

Photographic competitions are the sort of phenomena that you either love or hate. On the one hand they can be a showcase for all that is healthy and creative, while on the other, they can turn us into very bad losers indeed, says ***Nick Smith***

I can't say with my hand on my heart that I've ever had much affection for the music of 20th-century Hungarian composer Béla Bartók. Far too many eastern European peasants tilling fields for my liking. But he had a sharp, if somewhat misanthropic, way with words. Clever and insightful, he was almost certainly talking about photography when he famously complained that 'competitions are for horses, not artists.' [*Actually, he was talking about music competitions – Ed.*]

Don't get me wrong, I'm all for competition as an abstract noun. In other words, it's the idea that the world in general is probably better than ourselves at taking photos that propels us to get better at it. It's just that in its more concrete form, the noun leaves me nonplussed, much in the same way as Bartók was. It's the idea that photos, as with horses, can win races that seems to devalue the whole enterprise for me – from time to time, at least. I have, I admit, entered two competitions in my career and was lucky enough to be shortlisted on both occasions. I rather enjoyed the idea that someone out there liked what I was doing sufficiently to allow my work to sneak through to the finals. But I didn't expect much to come from it, and in that respect I wasn't disappointed: both times I went home empty-handed, annoyed that I'd allowed myself to build up my hopes of success.

Let's leave aside for the moment that judging photos is subjective and that the judges are *ipso facto* looking for something other than what you have submitted. We all know that, and we'll probably never agree with those in the seat of power. Case in point: a decade ago, a professional togger scooped the gongs in a leading travel photography competition by submitting a portfolio of touristic London shots, not entirely dissimilar to those you'd see on one of those whirling-around wire things outside a souvenir shop in Trafalgar Square. And while I wholeheartedly approved of one glorious image of a mouthwatering brace of Brakspear's bitter beers, I couldn't see what had motivated the judges to award top place. The photographer in question remains an artist primo with the camera and I begrudge him none of his success. But the whole thing left me feeling that I'd never stand what Geoffrey Boycott poetically calls 'a cat in hell's chance.'

Unless of course I was prepared to play what I now see is a seditious game. Let's look at this logically. The only possible reason for entering a competition is to win. All the other reasons dangle off that: more modest rationales such as wanting to build your profile, gain experience and find out where you rank alongside your peers are valid. But you want to win. The whole game is subjective, so you want to beat the odds by looking at what previous winners came up with and who this year's judges and sponsors are. The question is: what sort of portfolio are these guys after? The answer is: something safe. Which is why I submitted penguins and polar bears. Can't go wrong, I thought. And to a modest extent I didn't, despite the fact that some other jammy so-and-so – I mean brother or sister-in-arms – carted off the loot and was last seen flying to Kenya with a brand new camera slung around his neck, courtesy of the sponsor and at the expense of the entrance fees of losers such as myself.

Their in-flight vintage wine is, of course, my sour grapes. Even though I have officially retired from all photographic competitions (*for now! Ed*), I am prepared to admit that I might be overreacting a tad; a display of petulance brought about by the fact that in such a fast-moving creative genre it's simply not possible to keep up with some of the terrific work coming from what appears to be younger and annoyingly better photographers. What on earth is wrong with emerging artists wanting to robustly compete with each other, while gaining the opportunity to add a glittery line or two to their CV, see their work in print and bag bulging sea chests of doubloons in the process? Answer: nothing, I suppose. Competitions are a positive way of projecting the craft of photography in a decent light. They represent a changing of the guard, a stretch of sand washed clean by a high spring tide, while keeping all the other contestants on their toes.

But Bartók was also right – albeit in a stuffy and ungracious way – because, as with music, photography isn't really ever about winning. Indeed, it is one of the few pass-times where you can virtually guarantee that you will never win in the purest sense. There will always be someone better at it than you, despite the gongs on the mantelpiece. There is always an alarm clock that could be set five minutes earlier and there will always be those subtle shifts of light that make us wonder why we put the camera away when we did, and not a few seconds later.

There is, however, one thing we could all contribute to making the outcome of competitions less about the process and more about the art. Once in a while we should stop chasing the lure of the prize by submitting what we truly believe to be our best shots, rather than what we think gives us our best shot at winning.

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NEXT MONTH

OP197 ON SALE 24 SEPTEMBER

The art of making large format landscapes

British Wildlife Photography Awards – see the winners!

Paul Sanders on his journey into fine-art landscapes

David Ward – has colour photography finally come of age?

© Richard Childs

Outdoor Photography

I would like to take part in the following section(s): please tick ☑

VIEWPOINTS ☐

My images were all taken in the month of

_____

The name of my location

_____

_____

(We are currently looking for images taken in January, February and March)

READER GALLERY ☐

ONE THING THIS MONTH... ☐
AUTUMN LANDSCAPES
Please supply captions and full technical details for each image

LETTERS ☐

WHERE IN THE WORLD? ☐

***OP* READER DAYS** ☐
(I have included my full contact details, including daytime telephone number)

GENERAL SUBMISSION ☐
Please include a short synopsis and up to five accompanying images

I have included a SAE and would like my work returned ☐

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POST YOUR SUBMISSION TO
Outdoor Photography, 86 High Street, Lewes, East Sussex, BN7 1XN

Photocopies of this form are acceptable

YOUR CHANCE TO TAKE PART

See your work in print + win great prizes!

LOCATIONS GUIDE

Loch Maree, Highland

Having ventured north and found an ideal vantage point from which to photograph one of Scotland's most scenic locations, complete with a Scots pine in the foreground, Paul Hollaway carefully frames his composition and waits for the light to work its magic

PLANNING YOUR TRIP

VIEWPOINT OF THE MONTH

Your location pictures and words could earn you up to £200! Send us up to 10 of your best digital images or slides from your favourite UK & Irish viewpoints. If they're selected, we will commission you to write up your location.

LOCATIONS GUIDE 6 great places to photograph this month

Glen Ogle, Stirling

Wearyall Hill, Somerset

Magpie Mine, Derbyshire

The Badminton Estate, Gloucestershire

VIEWPOINTS

Your photos of your favourite locations could earn you £50! Send us up to 10 of your best digital images or slides and, if one is selected, you will earn £50.

READER GALLERY

Send us your very best outdoor images, and if you're chosen as our winner you will receive a Lowepro Photo Sport 200 AW, worth £149. Perfect for photographers on the go, it has a raft of great features, including an Ultra-Cinch Camera Chamber to protect your gear, built-in All Weather cover, and a dedicated hydration pocket.

WRITE FOR US!

We are always on the lookout for inspiring new features. If you have a great idea for an article then please send a short outline (no more than 60 words), plus five accompanying low-res images for our consideration.

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Keep right up to date with news by 'liking' *OP* at facebook.com/outdoorphotographymag

IF YOU ONLY DO ONE THING THIS MONTH...

Take on our photo challenge – send us your best autumn landscape photos (see *page 111*), and as well as having your image featured in the January 2016 issue of *OP*, you could also win a Fjällräven 28L Kaipak, worth £110.

LETTERS

Write to us! Please send your views, opinions and musings to claire.blow@thegmcgroup.com, or send your comments to us by post. If your letter is published as our 'Letter of the Month' you'll win a prize; this month we gave away a Samsung 128GB EVO MicroSD memory card with adapter, worth £93.99.

Please note: letters may be edited.

OP READER DAYS

Register your interest for our soon to be announced *OP* Reader Days, and you could be joining us and some of our professional contributors at one of a number of great UK locations. Please send your full contact details, including name, postal address, and a daytime telephone number to anna.evans@thegmcgroup.com, or use our postal submission form.

WHERE IN THE WORLD?

Tell us the name of the location featured on page 112 and this month you could win a pair of Aku Tribute II GTX hiking boots, worth £130. Handcrafted in Italy, these stylish leather boots offer superb weather protection and four-season durability. They also boast a range of clever technical features.

HOW TO SUBMIT

DIGITAL SUBMISSIONS

When burning your CD, create two folders: one containing TIFF or JPEG – saved at quality 10 or above – files, saved at 300ppi, RGB or CMYK, and MAC compatible; and a second folder with low-res 72ppi JPEG files. Only send 8-bit files (not 16-bit files) and flatten any layers. Add your own name to the image file names. Please write your name and contact details on your CD, or include this information in a text file on the CD. Finally, if you can, print off a contact sheet of thumbnails of the images included on the CD; this is very useful for us.

PLEASE DO NOT ATTACH STICKERS TO YOUR CD

YOUR SUBMISSION – CHECKLIST

1 Send both low-res and high-res versions of your images
2 Add your own name to your image filenames
3 Write your name and contact details on your CD

EMAIL ENTRIES

We are unable to accept speculative submissions via email, so please do not send work in this way, unless requested to do so by a member of the *OP* editorial team.

WEBSITE SUBMISSIONS

You can send us links to your website, for us to view your general work only. Please note that strictly no correspondence will be entered into regarding website submissions. Send the link to opweb@thegmcgroup.com.

SEND POSTAL SUBMISSIONS TO:

Outdoor Photography, 86 High Street, Lewes, East Sussex, BN7 1XN

RETURN OF YOUR WORK

Please include a SAE if you would like your submission returned.

PLEASE NOTE

Due to the many submissions we receive from our readers each month, no correspondence can be entered into. If you have not heard from us within 10 weeks (except for Viewpoints) then it is unlikely we will be using your work in the magazine on this occasion.

IMPORTANT

GMC Publications cannot accept liability for the loss or damage of any unsolicited material, including slides.

EXHIBITIONS AND EVENTS

If you would like an exhibition or event to be included in *Outdoor Photography*, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. You can also send information to the postal address (above).

NEWS STORIES

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GEAR ZONE

ACQUIRE

88 **Gearing up** | 90 **Camera test**

CANON EOS 5DS R – THE BEST YET?

Lee Frost gets hands-on with Canon's new 50MP powerhouse

Thule Sprint 569

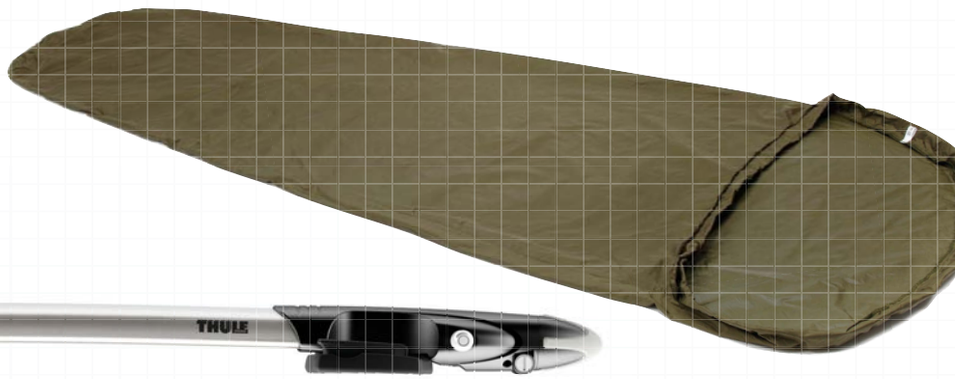
Planning a biking holiday this season? Thule's Sprint 569 fork-mount roof carrier is a handy piece of gear to transport your bike when driving to your adventure. Fitting all bike frame dimensions and wheel sizes, the Sprint 569 offers maximum bike protection thanks to a range of well-engineered features such as an AcuTight clamping head, a ratcheting wheel strap with Road Dampening Technology, plus a customisable wheel tray for optimum bike-to-vehicle fit.

Guide price £175
thule.com

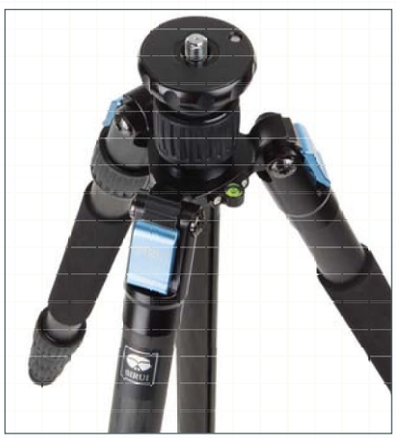
Snugpak Bivvi bag

Wild camping has grown in popularity over the last few years thanks to the necessary kit getting lighter, easier to use and more affordable. Take Snugpak's summer season bivvy bag, for example: made from Paratex Dry, an extremely lightweight, durable, water and windproof fabric, this bivvy bag will protect you when the weather turns, to ensure you have a restful night's sleep under the stars.

Guide price £64.95
snugpak.com



GEARING UP



Sirui W-1204 tripod

The W-1204 is part of Sirui's Wave and Wilderness series, a new adventure-proof range of tripods designed to withstand tough conditions and perform in challenging locations. The tripod's 10-layer carbon fibre tube legs include a set of special seals that prevent the ingress of corrosive elements such as salt water and dust. Users can easily convert one of the W-1204 legs into a monopod. There's also an accessory kit, which includes rubber feet and spikes to give extra stability when photographing on uneven surfaces.

Guide price £599.99
sirui.eu

Venus Laowa 15mm macro lens f/4

If you're into wideangle macro photography, the Laowa Venus is sure to be of interest. A 15mm wideangle lens offering infinity focus and tilt-and-shift capabilities, the Venus gives a 110° angle of view on full-frame sensors and a 1:1 maximum magnification. Barrel distortion is controlled thanks to its 12 high quality glass elements, three high refractive glass elements and one extra low dispersion glass element. Mounts are available for Canon EF Nikon F, Sony Alpha, Pentax K and Sony E users.

Guide price £419
ukdigital.co.uk

4GEE Action Cam 24GB

Mobile phone and fibre broadband company EE has released the UK's first 4G action camera. With the 4GEE Action Cam, users can stream video content live, while on the go, to family and friends' smartphones and tablets. Great for adventurers wanting to keep their followers or family informed with each step of their trip, it enables you to broadcast your video moments via the Skeegle app or store the footage on an SD card (up to 64GB) so that you can re-live those epic experiences later. Capable of shooting HD 1080p video (720p when broadcasting) and 13MP stills, the 4GEE has a three-hour battery life, is waterproof down to 60 metres and has 2.5GB of internal memory.

Guide price Various price and data packages available
shop.ee.co.uk

Mindshift Gear FirstLight 40L backpack

Made for travelling wildlife photographers, MindShift Gear's FirstLight backpack can be used to transport gear safely on airlines as well as comfortably carrying telephoto lenses on day-long excursions. Designed to comply with airline carry-on size requirements, the pack has an adjustable harness. There's room for a laptop and personal gear and a pocket for a hydration reservoir.

Guide price £265
mindshiftgear.com

Princeton Tec Helix Basecamp lamp

The Helix Basecamp lamp is one of the coolest bits of camping kit we've seen in a while. Rather than having a fixed cylindrical chamber, Princeton Tec's new lamp is collapsible thanks to its innovative expanding globe. The 250-lumen lamp has multiple hanging points and a battery life of up to 40 hours.

Guide price £59.95
whitbyandco.co.uk

Calumet Foldable LCD Viewfinder

Previewing pictures in-camera while on location during sunny conditions can prove difficult. Calumet's Foldable LCD Viewfinder is a professional LCD loupe designed to give photographers a clear, 3x-magnified view of images on DSLRs that have a preview screen size of 3in to 3.2in. The integrated rubber eye cap gives a hood view of the display screen and can be adjusted by flipping up the eyepiece to switch to standard live view.

Guide price £125
calphoto.co.uk

Nikon AF-S Nikkor 16-80mm f/2.8-4E ED VR

If shooting adventure or travel photography is what you're into, Nikon latest DX-format zoom lens could be your new best friend. Adapting from wideangle to slight telephoto, the lens can be used to take dynamic adventure images, landscapes or candid street scenes. It has a fast aperture and four-stop vibration reduction technology.

Guide price £869.99
europe-nikon.com

Wacom Intuos Pro

Ideal for photographers wanting to retouch their pictures to a professional standard, Wacom's Grip Pen has 2,048 levels of sensitivity, a single gram starting pressure, and tilt recognition to allow users greater accuracy. Its extra features, such as customisable ExpressKeys and the Touch Ring, will decrease keyboard dependency and help streamline workflow and productivity. The touch pad is available in three different sizes and can be used wirelessly.

Guide price £299.99 (medium)
wacom.com

Canon EOS 5DS R

Canon's latest – and possibly greatest camera to date – packs a 50MP punch. Is that reason enough to buy one? **Lee Frost** finds out

Guide price £3,199 (body only)
Contact canon.co.uk

Pixels are to photography what horsepower is to motoring. We know there's really no practical need for a car or bike that will do almost 200mph when the national speed limit is just 70mph, but that doesn't stop high-performance vehicles being highly desirable.

It's the same with cameras. Why on earth would anyone want 50 million pixels when they only have an A3 printer, or mainly look at their images on a computer screen? It's madness. But pixels have a powerful allure. We convince ourselves that having more will make us better photographers, so manufacturers keep cramming them in and we keep spending our money.

I'm as guilty as the next photographer, by the way. So, say hello to my latest love interest – the Canon EOS 5DS R.

Ever since I heard rumours that Canon was going to launch a 50MP full-frame DSLR, almost a year ago, I've wanted one. I don't need one – the 22.4 million pixels my Canon EOS 5D MkIII offers are more than enough. But the pull of pixels is too strong to resist.

There are actually two versions of this camera – the EOS 5DS (£2,999) and the EOS 5DS R (£3,199). They're identical except that the 5DS has an optical low-pass filter and the 5DS R has a self-cancelling low-pass filter, which means that it should offer slightly better image quality, but may suffer from moiré patterns in areas of high detail. The low-pass filter gets rid of moiré effects.

Having used a Canon EOS 5D MkIII extensively and almost exclusively for the last three years, the 5DS R immediately felt familiar. In many respects, it's the same camera – same magnesium alloy body, same build quality, control layout and handling, same brilliant 61-point AF system, same exposure modes and so on.

If you've never used a 5D MkIII before this won't mean a great deal, but let's summarise thus: the EOS 5D MkIII is an accomplished camera; as much, if not more, than you'll ever need. The EOS 5DS and 5DS R offer all the same benefits, plus a few more added for good measure.

LIKES

- ✓ Superb image quality
- ✓ Great dynamic range at low ISO
- ✓ Brilliant metering
- ✓ Versatile and fast autofocus
- ✓ Mirror lock-up delay options

DISLIKES

- ✗ Processing can be slow
- ✗ Limited ISO range compared to the Canon EOS 5D MKIII

Brighton seafront, East Sussex. Image quality from the Canon EOS 5DS R is superb – the finest of details are clearly resolved. *Canon EOS 5DS R with Canon EF 24-70mm f/4 L IS lens, ISO 100, 1/400sec at f/8*

Top of the list is the 50.6MP full-frame sensor. That's more than double the pixel count of the 5D MkIII. In real terms, this means that while the output size of an image from the 5D MkIII is a very respectable 48.7x32.5cm at 300dpi, from the 5DS and 5DS R it's almost 75x50cm – that's 2.3 times bigger! In other words, making prints that are one-metre long from a single frame requires minimal interpolation and therefore minimal loss of quality. I'd buy the camera for that reason alone. And yes, I do make one-metre prints – on a regular basis.

I shot some comparison images using the 5DS R and my 5D MKIII side by side, with the same Canon EF 24-70mm f/4 L IS zoom. Viewing the results at 100% on my computer screen, the difference is visible. It's not earth-shatteringly huge, but the 5DS R images are sharper, and there's an obvious difference in image size between the two at 100% due to the increased resolution. The quality is on-par with medium-format digital cameras costing at least twice the price. The images have a wonderful crispness and clarity, and resolution of fine detail is fantastic.

The payback for having over 50 million pixels is that noise is more of an issue as ISO increases, because those pixels are smaller and have to work harder. To that end, Canon has capped the ISO of the 5DS and 5DS R at 6400, expandable to ISO 12800 via the High setting. Again, I compared the 5DS R with the 5D MkIII up to ISO 12800 and the results are every bit as good, so I'd be happy to use the 5DS and 5DS R at 6400 or 12800 when handholding in low light. There is obvious noise at higher ISOs, but that's unavoidable with any camera. I tend to convert my 'extreme' ISO shots to black & white anyway, so the noise just looks like film grain. Try it!

Dynamic range also tends to suffer when pixels are smaller. Sceptics are saying that the dynamic range of the 5DS and 5DS R is lower than the Nikon D810 and the Sony A7r. All I can say is that the dynamic range of the 5DS R in normal use is fantastic, showing a small improvement over the 5D MkIII, and you'd really need to push the camera to its absolute limits to find weakness – such as trying to rescue a shot that has been underexposed by several stops then looking for noise in the shadows. But with its superb 252-zone metering (an improvement over the 5D MkIII) you're never likely to need to do that unless you make a glaring error!

You do need to use the 5DS and 5DS R with great care because with such high resolution there's no room for camera shake, focus error or lens softness. Canon recommends using its own EF lenses launched in the last four years, as they boast the latest optical technology. I have the 16-35mm f/4 IS, 24-70mm f/4 IS and 70-300mm f/4-5.6, all of which fall into that category and all of which perform brilliantly with the 5DS R. Use cheaper or older lenses and any flaws are likely to reveal themselves, which means you won't be getting the best from the camera's awesome resolution. The same applies if focusing is out or there's any camera shake, so impeccable technique is vital, and use a tripod whenever possible.

Other features of note include dual Digic 6 processors to handle the huge files – though with cheaper, slower memory cards it still takes a while when shooting several frames in rapid succession. There are also two crop modes – 30MP APS-H and 19.6MP APS-C – if you don't need the full resolution.

Colour rendition is vibrant and punchy. No need for a polariser here!
Canon EOS 5DS R with Canon EF 24-70mm f/4 L IS lens, ISO 100, 1/125sec at f/11

If you want to get the best from the 5DS and 5DS R you need to use them with care.
Canon EOS 5DS R with Canon EF 24-70mm f/4 L IS lens, ISO 100, 1/125sec at f/11

TECH SPEC

Sensor CMOS, 24x36mm full-frame
Effective resolution 50.6MP
Maximum resolution 8688 x 5792 pixels
Image processing Dual 'DIGIC 6' processors
LCD 3.2in Clear View II TFT, approx 1040k dots
LCD coverage 100%
Lens mount Canon EF
Focusing TTL-CT-SIR. 61-point
Shutter speed range 30sec-1/8000sec plus bulb
Flash synch 1/200sec
Shooting rate 5fps
Metering EOS iSA system with 252-zone metering
Metering patterns Evaluative, partial, spot, centre-weighted and average
EXP modes Program, Aperture Priority, Shutter Priority, Manual, Scene Intelligent Auto
ISO sensitivity 100-6400 expandable to 50-12800
File type Raw and JPEG
Storage Dual slot Compact Flash Type 1, SD, SDHC, SDXC AND FLU SD. UHS-1 supported
Video capability 1920x1080 25p HD
Dimensions (wxhxd) 152x116.4x76.4mm
Weight 845g (body only)

VERDICT

With over 50 million pixels crammed into its sensor, image quality from the 5DS R is superb, especially at lower ISOs. The camera also handles really well and offers fantastic metering – perhaps the best I've ever used. For landscape, architecture, travel and general creative photography, it's a winner. Downside? Raw files can be 80MP, which means the buffer fills quickly when shooting sequences and you need big cards plus a fast computer to handle those files. To get the best from the camera you need to use it with great care and with only the best lenses. Will I be upgrading? You bet. Whether I go for the 5DS or 5DS R remains to be seen, as any difference in quality is bound to be small. I'll still be hanging on to my 5D MkIII, though, for low light/high ISO work.

RATINGS

Handling	**94%**
Performance	**96%**
Specification	**94%**
Value for money	**96%**

OVERALL **95%**

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EF 85mm f1.8 USM	£251
EF 100mm f2.8 L IS USM Macro	£635
EF 400mm f4.0 DO IS USM II	£6999
EF-S 10-22mm f3.5-4.5 USM	£410
EF 11-24mm f4 L USM	£2799
EF 16-35mm f2.8 L USM MkII	£1098
EF 16-35mm f4 L IS USM	£721
EF-S 17-55mm f2.8 IS USM	£532
EF-S 18-135mm f3.5-5.6 IS STM	£304
EF 24-70mm f2.8L II USM	£1400
EF 24-105mm f3.5-5.6 IS STM	£375
EF 24-70mm f4 L IS USM	£699
EF-S 55-250mm f4-5.6 IS II	£208
EF-S 10-18mm f4.5-5.6 IS STM	£181
EF-S 70-200mm f2.8 L IS II USM	£1499
EF-S 100-400mm f4.5-5.6 L IS II USM	£1999
EF-S 50mm f1.8 STM	£100

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Canon PRO PARTNER

EOS 760D

24.7 megapixels · 5.0 fps · 1080p movie mode

760D £649

760D Body	£649
750D Body	£527

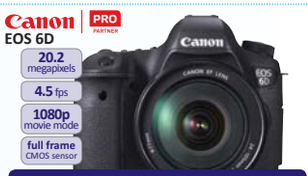
EOS 70D

20.2 megapixels · 7.0 fps · 1080p movie mode

70D From £734

70D Body	£734
70D + 18-55mm IS STM	£760

EOS 6D



20.2 megapixels · 4.5 fps · 1080p movie mode · full frame CMOS sensor

6D From £1139

6D Body	£1139
6D + 24-70mm	£1849

EOS 7D Mark II

20.2 megapixels · 10.0 fps · 1080p movie mode

7D Mk II £1429

7D Mark II Body	£1429

EOS 5D Mark III

22.3 megapixels · 6.0 fps · Full Frame CMOS sensor

5D Mk III From £2249

5D Mk III Body	£2249

EOS 5DS

50.6 megapixels · 5.0 fps · Full Frame CMOS sensor

NEW 5DS £2999

NEW **5DS** Body	£2999
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Canon 5DS & 5D Mk III Cashback* offer ends 31.1.16

up to £250 CASHBACK* when bought with selected lenses.

Nikon

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Black or Red

24.2 megapixels · 5.0 fps · 1080p movie mode · 5 YEAR WARRANTY

D5500 Body £559

D5500 Body	£559
D5500 + 18-55mm	£599
D5500 + 18-140mm	£869

D7100

24.1 megapixels · 6.0 fps · 1080p movie mode · 5 YEAR WARRANTY

D7100 From £748

D7100 Body	£748
D7100 +18-105mm VR	£849

D7200

24.2 megapixels · 6.0 fps · 1080p movie mode · 5 YEAR WARRANTY

D7200 From £849

D7200 Body	£849
D7200 + 18-105mm	£1017

D610

24.1 megapixels · 6.0 fps · 1080p movie mode · 5 YEAR WARRANTY

D610 From £1184

D610 Body	£1184
D610 + 24-85mm	£1599

D750

24.3 megapixels · 6.5 fps · Full Frame sensor · 5 YEAR WARRANTY

D750 From £1499

D750 Body	£1499
D750 + 24-85mm VR	£1877
D750 + 24-120mm VR	£1999

D810

36.3 megapixels · 7.0 fps · Full Frame sensor · 5 YEAR WARRANTY

D810 £2349

D810 Body	£2349
D810A Body	£2999

D4s

16.2 megapixels · 11.0 fps · Full Frame sensor · 5 YEAR WARRANTY

D4s £4449

D4s Body	£4449

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28-300mm f3.5-5.6 G AF-S ED VR	£659
70-300mm f4.5-5.6 G AF-S VR IF-ED	£419
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50mm f1.4 G AF-S	£275
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55-300mm f4.5-5.6 G AF-S DX VR	£269
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85mm f1.8 G AF-S	£349
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OM-D E-M1

16.3 megapixels

OM-D E-M1 From £899

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Black or Silver

16.1 megapixels · 10.0 fps

OM-D E-M5 II From £869

OM-D E-M5 II Body	£869
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OM-D E-M5 II +12-40mm	£1449
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X-T10

Black or Silver

NEW

16.3 megapixels · 8 fps

NEW X-T10 Body £499

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Black

NEW

42.0 megapixels · 5.0 fps · 4k Video

NEW A7R Mk II From £2599

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Black or Silver

24.3 megapixels · 11.0 fps · 1080p movie mode

A6000 From £449

A6000 Body	£449
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Panasonic

GX8

NEW

20.03 megapixels · 8.0 fps · 4k Video

NEW GX8 From £999

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Nikon

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SONY

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Panasonic

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RICOH

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ProTactic:

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Perfect for carrying DSLR or compact system camera with 18-55mm lens attached, an extra lens (such as a 55-200mm), a small flashgun, and accessories.

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MT190XPRO3
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- 9cm Min Height

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*Prices include **£20 cashback** from Canon UK. Ends 19.08.2015

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18.0 MEGA PIXELS | 5 FPS | £50 cashback

Body Only	+ 18-55 IS STM
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*Prices include **£50 cashback** from Canon UK. Ends 19.08.2015

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24.2 MEGA PIXELS | £50 cashback

+ 18-55 IS STM	Viewfinder kit
£464.00*	£649.00*

*Prices include **£50 cashback** from Canon UK. Ends 19.08.2015

Canon EOS 750D

24.2 MEGA PIXELS | 5 FPS

Body Only	+ 18-55 IS STM
£526.00	£606.00

Canon EOS 760D

24.2 MEGA PIXELS | 5 FPS

Body Only	See website for lenses
£649.00	

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24.2 MEGA PIXELS | 10 FPS | NEW LOW PRICE!

Body Only	Add a grip for £249.00
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Superb line up of lenses for any occasion. Purchase these Canon DSLRs with selected lenses and claim up to **£250 cashback** from Canon! See website for full details. T&Cs apply.

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20.2 MEGA PIXELS | FULL FRAME

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Body Only	+ 24-70 f/2.8L II
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50.6 MEGA PIXELS | FULL FRAME | NEW!!

Body Only	NOW IN STOCK!!
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1.0" CMOS SENSOR | 4K | NEW!!

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*XC10 kit includes 128GB Cfast Card and reader

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Nikon D5300

24.2 MEGA PIXELS | 5 FPS | £50 cashback

Body Only	+ 18-55 VR II
£421.00*	£449.00*

*Prices include **£50 cashback** from Nikon UK. Ends 26.08.2015

Nikon D5500

24.2 MEGA PIXELS | £60 cashback

Body Only	+ 18-55 VR II
£499.00*	£539.00*

*Prices include **£60 cashback** from Nikon UK. Ends 26.08.2015

Nikon D7200

24.2 MEGA PIXELS | 7 FPS | FREE GRIP

Body Only	+ 18-105 VR
£849.00	£1,017.00

Nikon D610

24.2 MEGA PIXELS | 5 FPS | FREE GRIP

Body Only	+ 24-85 VR
£1,184.00	£1,599.00

Nikon D750

24.3 MEGA PIXELS | 6.5 FPS

Body Only	+ 24-120 VR
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NIKON LENSES

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AF-D 20mm f/2.8	£463.00
AF-D 24mm f/2.8D	£369.00
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35mm f/2 AF Nikkor D	£255.00
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AF-S 50mm f/1.8G	£140.00
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AF-S 85mm f/1.8G	£349.00
AF-S 85mm f/1.4G	£1,149.00
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AF-D 200mm f/4D IF ED	£1,179.00
AF-S 200mm f/2G ED VR II	£4,099.00
AF-S 300mm f/2.8G ED VR II	£3,999.00
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AF-S 200-400mm VR II	£4,899.00

Panasonic LUMIX G7

18.0 MEGA PIXELS | 4K

Body Only	+ 14-42mm
£599.00	£679.00

Purchase the G7 & qualify for a **FREE 5 Year Warranty!** Ends 07.09.15

Panasonic FZ1000

16x | 4K | £50 cashback

Our Price	Add a battery
£549.00*	£49.00

*Price includes **£50 cashback** from Panasonic. Ends 07.09.2015

Panasonic LUMIX GX8

20.3 MEGA PIXELS | 4K | NEW!!

Body Only	+ 14-42mm
£999.00	£1,099.00

Purchase the GX8 & qualify for a **FREE 5 Year Warranty!** Ends 13.10.15

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EF-S 24mm f/2.8 STM	£139.00
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28mm f/2.8 IS USM	£389.00
35mm f/1.4L USM	£989.00
35mm f/2.0 IS USM	£399.00
40mm f/2.8 STM	£149.00
50mm f/1.2 L USM	£1,000.00
50mm f/1.4 USM	£244.00
50mm f/1.8 II	£88.00
50mm f/1.8 STM	£129.00
50mm f/2.5 Macro	£203.00
EF-S 60mm f/2.8 Macro	£333.00
MP-E 65mm f/2.8	£853.00
85mm f/1.2L II USM	£1,499.00
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100mm f/2.8 USM Macro	£385.00
100mm f/2.8L Macro IS	£639.00
135mm f/2.0L USM	£737.00
180mm f/3.5L USM	£1,049.00
200mm f/2.0L IS USM	£4,399.00
200mm f/2.8L USM/2	£569.00
300mm f/2.8L USM IS II	£4,799.00
300mm f/4.0L USM IS	£999.00
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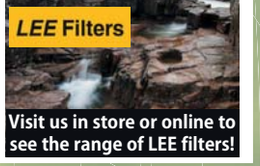

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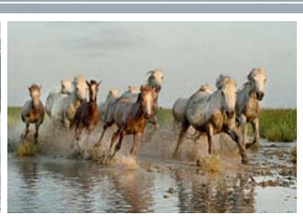
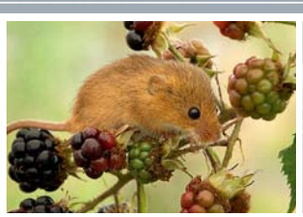
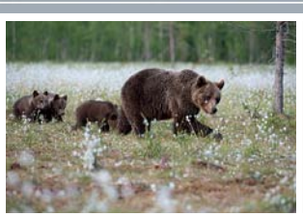
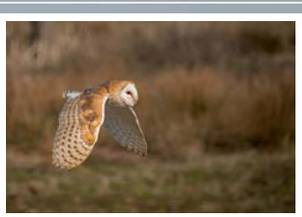
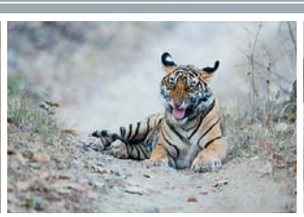

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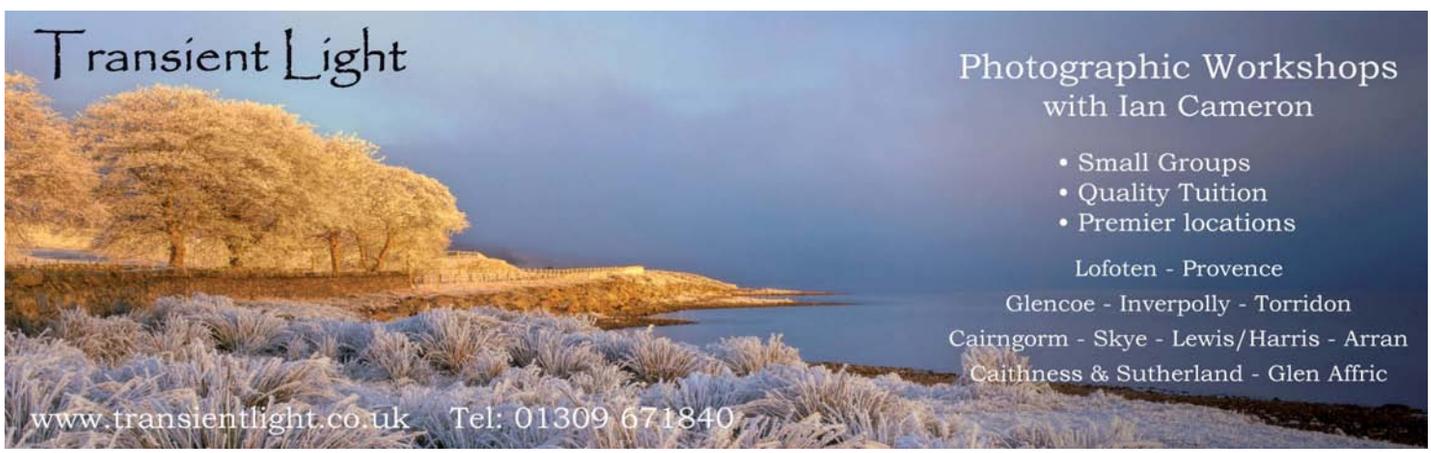

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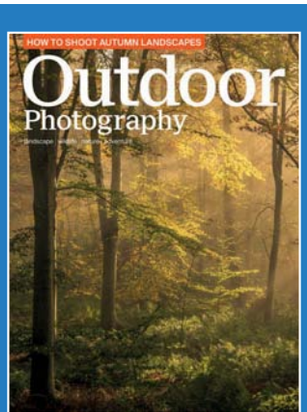

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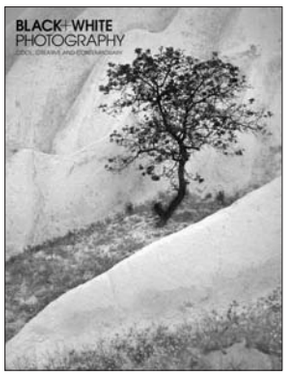

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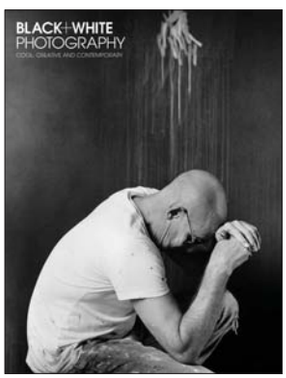

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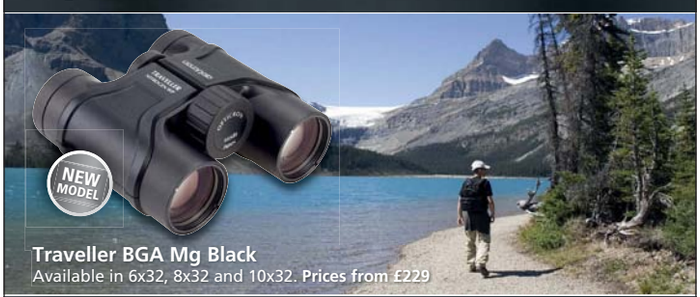

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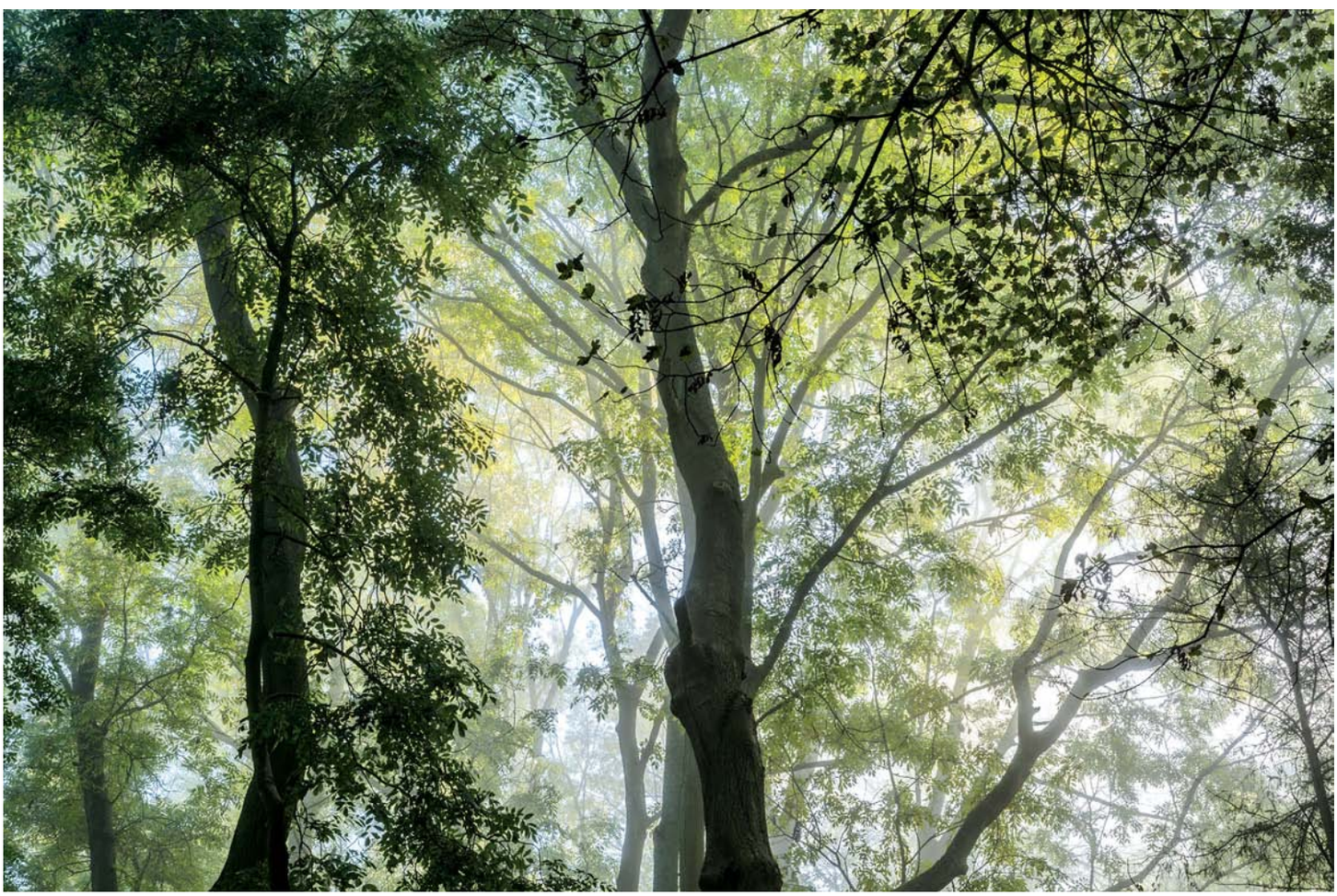
IF YOU ONLY DO ONE THING THIS MONTH...

Trees and woods

In our June issue we challenged you to capture powerful photos of trees and woods, and we were thrilled to receive a high number of stunning arboreal images. Here's the winner of the Manfrotto 190 go! tripod, and our 12 runners-up



WINNER

Gary Swann

(above) Brown's Hill Quarry in Leicestershire is a quiet little wood managed by the Wildlife Trusts. Although the leaves had started to fall, the autumnal colours had not yet kicked in. The early morning mist created layers of greens and ethereal light.

Nikon D7000 with Nikkor 16-85mm lens at 34mm, ISO 100, 1/8sec at f/11, tripod

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Catherine Bullen

opposite (top) While walking in a local Norfolk woodland, I came across this scene and loved the way the sunlight brought out the colours of the leaves, contrasting with the darker surrounding shadows.

Nikon D300 with Nikkor 18-200mm at 200mm, ISO 320, 1/250sec at f/5.6

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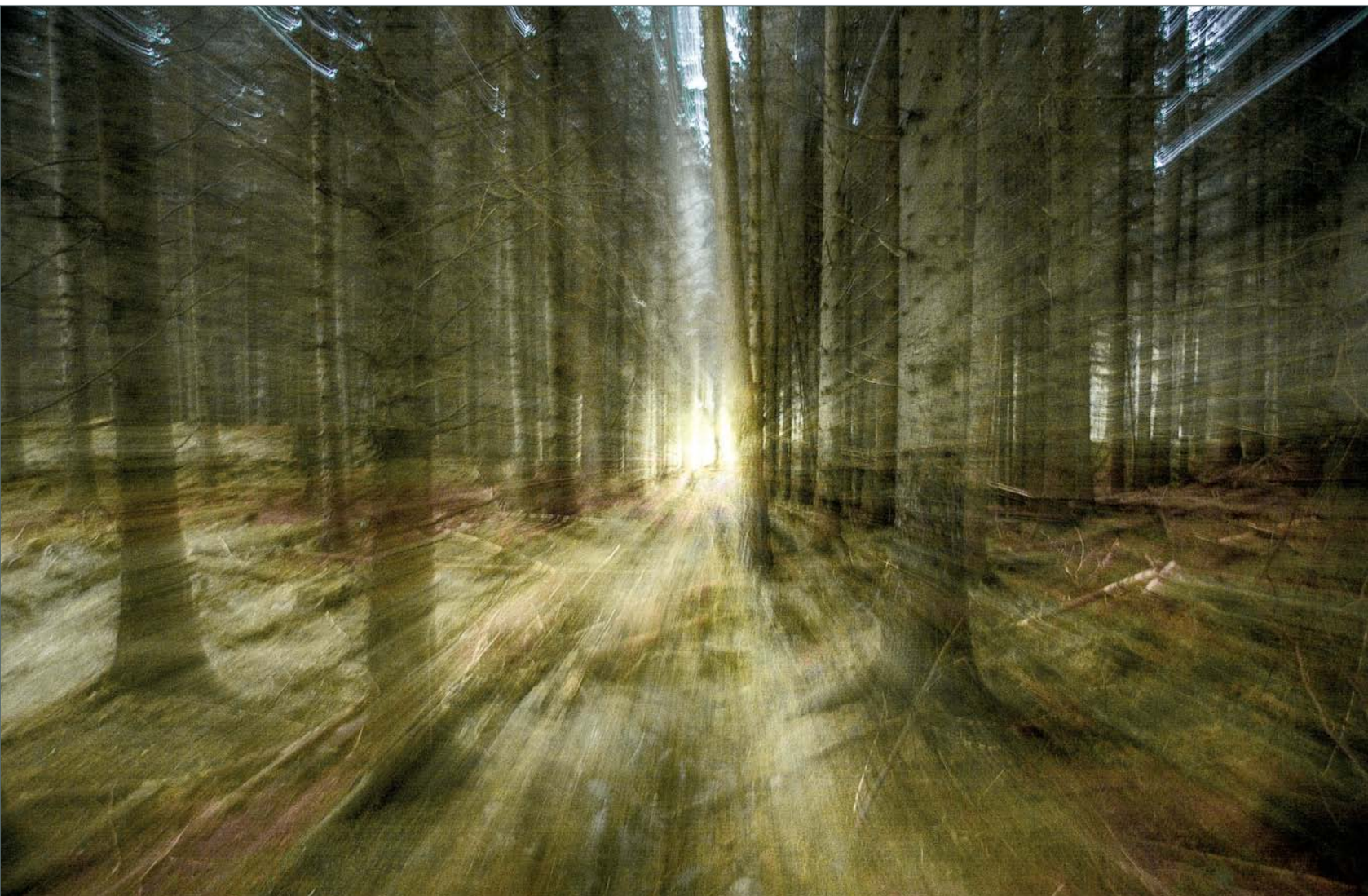
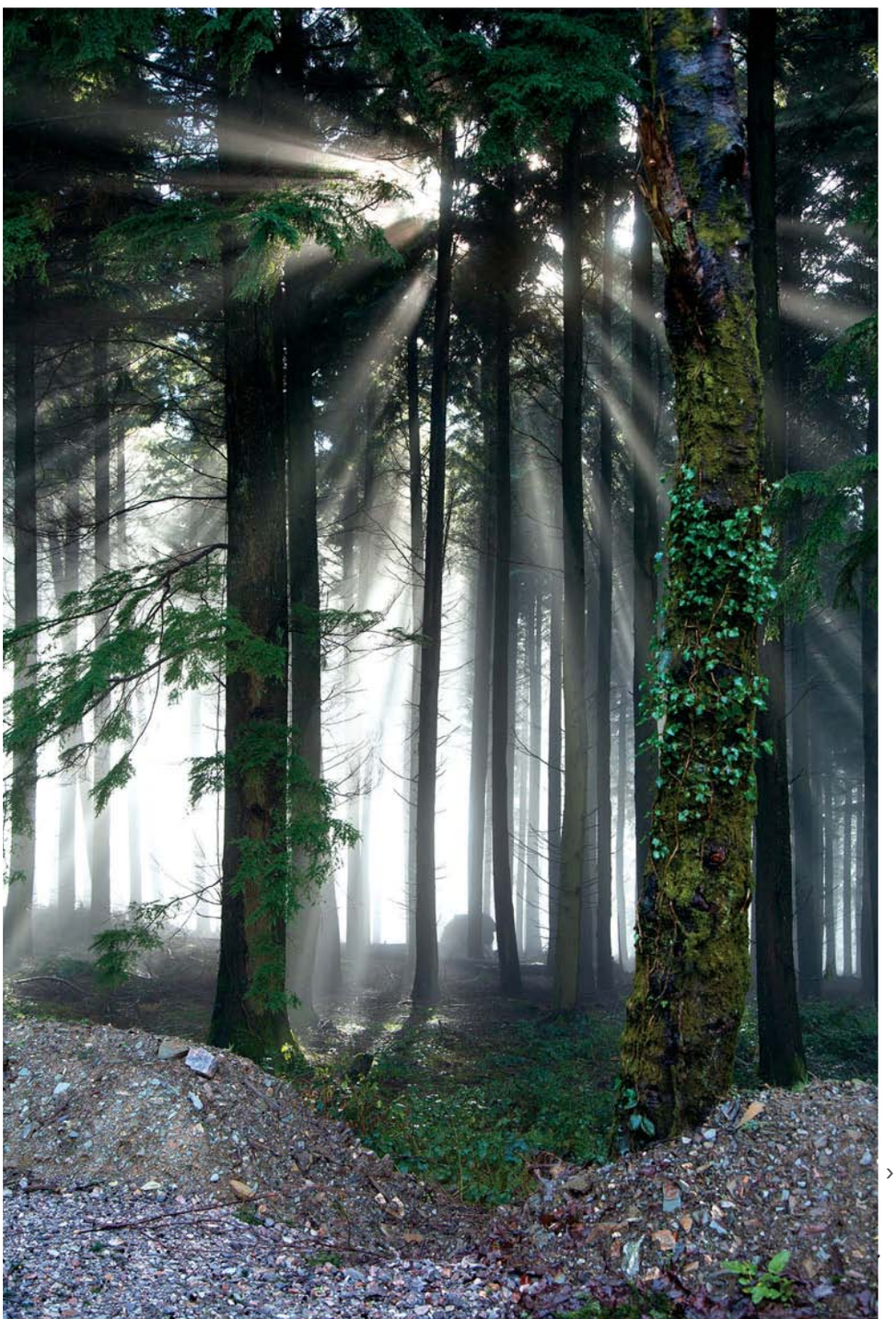
Graeme Lawson

opposite (bottom) 'Coming to get you'. For this shot, taken in Kirkhill forest, Aberdeenshire, I wanted to create an eerie scene and a feeling of movement. I achieved this by adjusting my zoom during the exposure, to give a sense of running through the forest.

Nikon D7100 with Nikon 18-105mm lens at 18mm, ISO 100, 1/4sec at f/3.5, tripod





Dylan Nardini

opposite (top left) Taken last autumn on a local country lane in South Lanarkshire. While commuting home from my night shift one morning, I noticed that mist was beginning to form. This particular area normally has too many background distractions, so I was keen to exploit the conditions to capture the forms of the trees.
Nikon D7000, Nikon 24-70mm f/2.8 at 35mm, ISO 100, 1/30sec at f/5, handheld, cropping and tonal adjustments in Lightroom
dylannardini.com

Jon Scourse

opposite (top right) The woods in the Chilterns section of the Ridgeway near Nuffield in Oxfordshire follow the ancient Grim's Ditch, which dates back to 400 BC. This image was taken at dawn, just as the mist was beginning to lift. The sun broke through the beech trees, lending the scene a ghostly feel.
Panasonic GMC-DX7 with Lumix Vario 14-42mm lens at 31mm, ISO 200, 1/160sec at f/7.1, handheld
jonscourselandscapes.net

Istvan Nagy

opposite (bottom) This picture was taken in the Laurel forest in Madeira, Portugal, on a cloudy spring day. This ancient wooded landscape, enveloped in mist, had a special, mystical atmosphere that I found fascinating. This, together with the strong backlight (the sunshine was peeking through the cloud), created a mysterious, fairy tale-like scene.
Sony A7 with Viltrox adapter and Canon EF 16-35mm f/2.8 II lens at 25mm, ISO 100, 1/125sec at f/8
istvannagy.nl

Laurie Brett

top right A lone tree near Loch Na Dal, Isle of Skye, photographed in April. I rose early and drove through fog until I found the tree with the mountain (Beinn na Seamraig) beyond.
Fujifilm XE-1 with 35mm f/1.4 lens, ISO 200, 1/120sec at f/11, Manfrotto tripod with Arca Swiss ball head, Raw file converted in Irident Developer and Lightroom
lauriebrett.co.uk

Mike Wright

bottom right 'Plantation'. Taken in Denham Woods on the river Tavy in Devon. Morning mist only occasionally reaches the plantation at the top of the valley, but when it does, it provides the opportunity for some spectacular shots of the sun shining through the trees.
Canon EOS 5D MkIII with Canon EF 24-105mm f/4 L USM lens at 40mm, ISO 200, 1/25sec at f/5, polariser, tripod
mikewright.foliopic.com

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Matt Smart

right 'Enclosed'. Taken in a forest on the Mendip Hills in Somerset on a drizzly afternoon. Some hill fog had set in, creating a moody atmosphere; I was particularly drawn to the tendril-like branches receding into the fog.

Canon EOS 650D with Canon EF-S 17-85mm lens at 44mm, ISO 100, 1/6sec at f/11, tripod

flickr.com/photos/134173555@N07

Rev Dave Skinner

below The image was taken looking up from the base of a beech tree in Dobcross, Saddleworth. I was walking alongside the river Thames and could see the bright glow of the morning sun shining through the leaves. Not only were the colours magnificent, they were also divinely arranged in a wonderful, spiralling pattern.

Canon EOS 6D with 24-105mm IS lens at 50mm, ISO 800, 1/50sec at f/11, handheld

revdavephotography.com

Nicholas Box

opposite This is an image of ancient beech trees in an area called Woodheads Strips, which is situated alongside the A6105 road near Duns in the Scottish Borders.

Nikon D800 with 24-85mm f/2.8-f/4 lens at 40mm, ISO 400, 1/30sec at f/11, Gitzo Systematic tripod

nickboxphotos.co.uk

Ric Harding

opposite A row of lodgepole pines, photographed on a very grey winter's day in Tangle Creek, Yellowstone National Park, USA. I created this abstract interpretation by using a slow shutter speed and panning vertically during the exposure. Several attempts were required before I achieved the effect I was after.

Nikon D800 with Nikkor 24-70mm lens at 70mm, ISO 50, 1/6sec at f/22, handheld

David Henderson

above The image was taken along my local nature trail between Garforth and Aberford, near Leeds. I was looking for some pleasing cloud movement and autumn colour. Attaching a polariser and two neutral density filters allowed for a long exposure, resulting in moderate blur, with some nice evening light emphasising the autumn foliage.

Olympus E510 with 14-42mm lens at 29mm, ISO 100, 8sec at f/8, polariser, ND filters, Velbon tripod

YOUR NEXT CHALLENGE

Autumn landscapes

Autumn is arguably the best season for outdoor photography; as well as the spectacular explosion of colour that transforms our landscapes, we are also blessed with warm, flattering light at this time of year. Longer hours of daylight make it easier to shoot sunrise and sunset, and there's image-making potential all around – from the splendour of autumn trees and mist-filled valleys to vibrant autumn-blooming flowers.

So, we want you to send us your very best images that celebrate this stunning season. For advice on how to capture autumn landscapes that stand out from the crowd, turn to page 28 to read Graham Dunn's inspiring technique feature.

Enter and you could win a Fjällräven Kaipak 28 worth £110!

The winner of the 'autumn landscapes' challenge will not only have their winning image published, along with our selection of runners-up, in the January 2016 issue of *OP*, but will also win a Fjällräven Kaipak 28, worth £110. Hardwearing and versatile, the Kaipak is made from G-1000 HeavyDuty Eco fabric and has a robust build and pared-down features to create a highly functional pack. The bag also has ergonomically shaped support systems, multiple storage options and an additional zip at the bottom of the pack for quick and easy access.

Find out more at fjallraven.co.uk

Closing date for entries is 30 October 2015

See page 84 for an entry form and our terms and conditions.

Where in the world?

If you can name the photogenic town depicted above, you could soon be the proud owner of a pair of superb Aku Tribute II GTX hiking boots, worth £130!

Where is it?

The image shows a picturesque town in the mountains, in an area renowned for its autumn colour. But is it:

a) **Hallstatt, Austria**
b) **Woodstock, Canada**
c) **Stowe, USA**

The correct answer and the winner's name will be published in OP199 (on sale 19 November). Send your answer to opcomp@thegmcgroup.com, stating 'Colourful town' as the subject, or drop it in the post to: Where in the world – 'Colourful town', OP, 86 High Street, Lewes, East Sussex, BN7 1XN.

Deadline for entry is midnight on 14 October 2015.

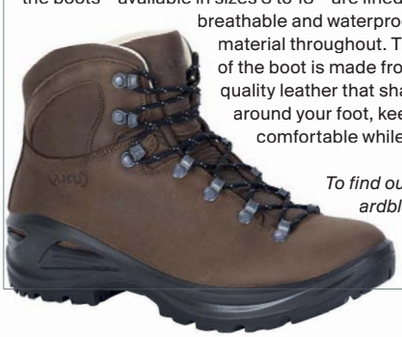
THIS MONTH'S BRILLIANT PRIZE

A pair of Aku Tribute II GTX boots

WORTH £130!

This month's winner will receive a pair of Tribute II GTX trekking boots from Italian manufacturer Aku, worth £130. Tough and versatile, these boots are perfect for gentle hikes in the hills in all seasons. Featuring a Vibram Sendera outsole for maximum grip and stability and a removable EVA footbed, the boots – available in sizes 3 to 13 – are lined with breathable and waterproof Gore-Tex material throughout. The upper part of the boot is made from soft, high-quality leather that shapes perfectly around your foot, keeping you comfortable while on the trail.

To find out more go to ardblairsports.com



JULY ISSUE WINNER

In OP193 we asked you to name the stunning rock formation featured in the photograph. The correct answer is:

b) Three Sisters, Australia

The winner of the Campingaz barbecue is Andy Gulliver from Leeds. Congratulations!

POINT101

image © Jack Brauer

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